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MANSON

KISS

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# HIT PARADER

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EDITOR Andy Secher

MANAGING EDITOR Mary Anne Cassata

COPY EDITOR: Charla Hudson

ART DIRECTOR Frank Cafiero

PHOTO EDITOR Debra Trebitz

CIRCULATION MARKETING DIRECTOR  
Marty Puntus

#### NEW JERSEY EDITORIAL OFFICE

210 Route 4 East, Suite 401  
Paramus NJ 07652 • (201) 843-4004

#### ADVERTISING REPRESENTATIVES

##### NATIONAL ADVERTISING DIRECTOR

Mitch Herskowitz  
441 Lexington Ave., Suite 602  
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##### ADVERTISING MANAGER

Hit Parader Publications, Inc.  
c/o Victor Sierkowski • 40 Violet Ave.,  
Poughkeepsie, NY 12601  
(914) 454-7420

##### CONTRIBUTING EDITORS

Vinny Ceccolini, Gail Flug, Lou O'Neill Jr., Jeff  
Kitts, Anne Leighton, Kevin Michaels, Pat  
Mitchell, Patti Romanowski, Pamela Shaw,  
Michael Shore, Jodi Summers.

##### CONTRIBUTING PHOTOGRAPHERS

Nick Charles, Tony Cutajar, Annamaria DiSanto,  
George DeSota, Rick Gould, Ross Halfin, William  
Hames, Nader Hashimoto, Glen LaFerman,  
Robert John, Gene Kirkland, Krasner/Trebitz, Liza  
Leeds, Eddie Malluk, Larry Marano, Greg  
Maston, Jeffrey Mayer, Lynn McAfee, David  
McGough, Ken Settle, Starfile, Anthony Stroppa,  
Jodi Summers, Jeff Tisman, Marty Temme, Chris  
Walter/Photofeatures, Mark Weiss, Frank White,  
Neil Zlozower.

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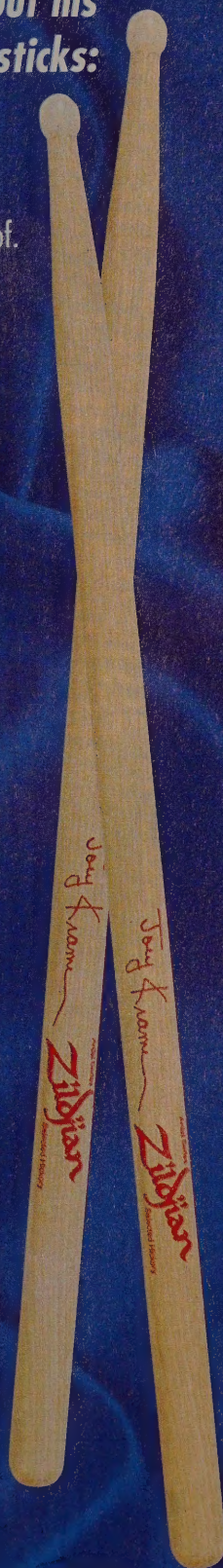
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## HALEN HEARTY

Thanks for all your recent coverage of Van Halen. Sometimes it seems that the only "mainstream" rock publications that cover them at all are the guitar rags—and they only want to talk to Eddie VH about his "brown noise." C'mon, we want to know what's happening in the band, with the new singer. That's what **Hit Parader** tells us, so thanks again.

Wendy

Hey dudes, where do you get off dissing Van Halen? They've been there, done that—have you? I read that letter a few months back from the nimrod who felt that Van Halen was old. They call that *experience* jackwad! VH rules!! Gary Cherone is really a great vocalist and he brings a lot to the band. It seems that he makes Eddie happy—what could be more important than that?

Biff

Has everyone heard Monster Magnet's new **Powertrip** by now? If you haven't what the heck are you waiting for? It's the best album of the year by far. It's really heavy and really cool. It would be my dream to interview Dave Wyndorf

one day. So if you guys are listening, I'm ready for the job.

Billy Bobb

More Sevendust, please! I just love that band's music. They are the best heavy metal band of the '90s. Something I don't think you've ever mentioned in your magazine about them is that they're managed by Jay Jay French who used to be in Twisted Sister. No big deal, but I thought you might like to know.

Jason

## MORE MANSON

**Hit Parader**, I've got a problem with you. You cover Marilyn Manson every month. Give the guy a rest! We know he sells a lot of magazines, but did you ever hear about having too much of a good thing? I mean I love ice cream, but last summer my best bud Rob and I broke into a neighborhood fast food joint and ate all their ice cream in one night. Man, were we sick. Get my point? Lay off Manson...just a little bit.

Hank the Prank Master



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Hildy

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How come you haven't put Black Sabbath on your cover? They're the most important heavy metal band of all-time, and their reunion is big news... much bigger, in my opinion, than Kiss getting back together. You'll give Sabbath the occasional inside feature, but we all know they deserve the entire cover. C'mon **Hit Parader**, do the right thing.

Dwayne

You people must have something against the Smashing Pumpkins. You never give them any space in your magazine. I'll read about some bands (a lot of whom I don't really care about) over and over again, but do I see even one word about the Greatest Band In Rock? No! What is the reason. There must be a good one. Did Billy Corgan piss you off at some point in time?

Fancy Nancy

### Monster Magnet: Making waves.

#### JAM FEVER

Please print my letter. I saw Pearl Jam in concert last night and I just wanted everyone to know. I'm writing this in my English class, which is really boring. All I can do is think back to the show and smile. Pearl Jam is the best. They played

for nearly two hours, and every song was great. Eddie Vedder even seemed to be enjoying himself. It was the greatest.

Rudy

I can't remember the last time I was

more disappointed in an album than I've been with Pearl Jam's **Yield**. Maybe it's my system, but some of those songs sound like they were recorded in my garage. Maybe that's the effect they were trying to achieve, but I don't know



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why they'd want to sound that way. Most bands dream of having the kind of money Pearl Jam has so they can make great-sounding records. Pearl Jam spends their money to make their songs sound like they were done on an old 8-track player. That doesn't make sense.

Bryan

If there's a better band on Earth than Metallica I'd sure like to hear them. I've seen them in concert at least ten times

#### Jerry Cantrell: Go ask Alice.

over the years, and each time they sound bigger and better. I just caught them on the first leg of their **Reload** tour, and they were totally awesome. James' singing has gotten to be one of the band's true strengths, and Lars' drumming always leaves me in total awe. Keep on rockin' guys.

Metalli-maven



I was really sad to read what Jerry Cantrell recently said in **Hit Parader** about the future of Alice In Chains. He didn't come right out and say that the band was finished, but he gave every indication that the future looked bleak. I like Jerry's first solo album, but hearing him sing makes me miss Layne Staley even more.


Tim

# 242


*front*

*on tour with project pitchfork*



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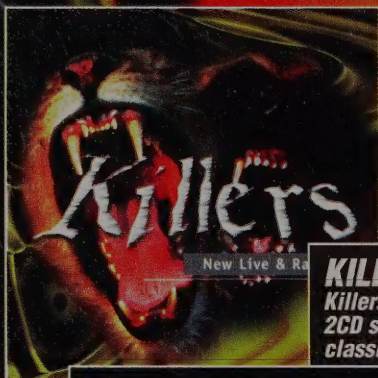
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# FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

**REST IN PEACE:** This is a tough one for me to write, primarily because I knew Linda McCartney for close to 20 years and always considered her one of the nicest people in the world. I guess I felt that Linda had indeed beaten 'the Big C,' but just when many felt she was out of the woods, the war was lost. On a balmy Spring day in California back in April, Linda Eastman died in her husband Paul's arms surrounded by her four children, Heather, Mary, Stella and James. The cancer had spread to her liver.

No inside information is needed to tell you her husband, a founding member and co-creator genius of the Beatles, is devastated—absolutely destroyed. You could count on your fingers the times these two, Paul and Linda, were not together. Sure, once when Paul had to sit nine or ten days in a Tokyo jail cell after being discovered in possession of weed. Thank God for Linda's brother, our old friend, John Eastman. John, you see, is a very good attorney and it was he who put the fire out in Tokyo when Paul, in reality, had gotten himself in a rather delicate legal situation.

Paul loved Linda about as much as any man loved any woman in my lifetime. In the times we did interviews, posed for photos, did a live radio interview (on WPLJ New York in the late '70s) Linda always made me feel special and wonderful: That's the kind of woman she was.

When the critics snipped that her musical talents were modest I could never understand that. Of course they were, what's the point? What about her trail-blazing career as a top photographer in the '60s? What about her shots with Dylan, the Doors and Jimi? What about her journalism surrounding the early Rolling Stones, Frank Zappa and the Grateful Dead?

If Linda's talents in rock were modest, so what? She made Sir James Paul McCartney feel happy and productive for 31 years! I can only remember a guy called John Lennon who was able to do that. Beautiful Linda, what you did for the poor helpless animals of the world is incalculable. What about the way you raised your three girls and James? They are good kids with their feet on the ground already excelling in their chosen fields.

You'll see a rock marriage like this once in your lifetime. Especially considering what an active life Paul and Linda enjoyed. George Harrison and Ringo Starr are devastated. Yoko Ono went into "shock."

Our old friend Linda McCartney is gone, but we'll never forget her

sparkling ways and all the wonderful happiness she brought anyone lucky enough to know her.

**EERIE:** Last month, just by chance, we asked you to tell us the name of the final album by John Lennon and Yoko Ono. It was called **Double Fantasy** and was released just months before John

was assassinated by Mark David Chapman. When we posed the query we felt, like everyone else, that Linda was winning her battle with breast cancer. John's gone, Ringo's first wife, Maureen, is also gone and now Linda. Time is flying. This month, tell us the name of the Westchester, New York town Linda McCartney grew up in.

\*\*\*

**SECRET STUFF:** An ultra famous rock guitarist from England finds himself in mucho hot water with feminist groups around America. His current hit album and tour are featuring a tune about violence against women and urges the men to slap those ladies around. Phew! Please, we can say no more...

**NO NAMES PLEEZE:** Four men totally naked freaked out a well known woman rocker from El Lay as she was leaving a Gotham concert hall. The scene got very sick and she didn't dig it one bit!! Crazy world, ain't it!

\*\*\*

**ROCK WIRE REPORT:** Courtney Love went whack-a-



**Axl Rose:**  
Still missing  
in action.

ding hoy recently and began throwing pots and pans at the press screaming, "I don't want

my picture taken!" Courtney, you only have to start worrying when the photographers don't want a photo of you... Nobody asked us, but did you realize that 'I know' is the shortest sentence one can utter in the English language?... And speaking of the "Nobody asked us depart," whatever did happen to Axl Rose?... Top execs at Atlantic Records are whispering that Virgos Merlot could be the new Stone Temple Pilots... Marilyn Alert: There's an eye-opening book out there about The Man. It's aptly enough called "Marilyn Manson" by writer Kurt Reighley. The tome discusses the diverse cultural elements Marilyn incorporates into his persona. Reighley, a writer out of Seattle, makes it all very interesting and we highly recommend it.

**SEE YOU NEXT MONTH:** Until then remember what Linda's life teaches us: Yesterday is gone, tomorrow may never come, all I have is now!



# CAUGHT IN THE ACT

BY KEN HAYES

## RAGE AGAINST THE MACHINE

The crowd was in a hostile mood—and it was *still* more than two hours before Rage Against The Machine was scheduled to take the stage. Black-leather-wearing skinheads strolled across the arena floor jostling anyone that dared stand in their way. Tough-looking bikers stood their ground, openly smoking marijuana and taunting the near-by police. At the same time, long-haired kids holding up a variety of politically relevant banners, ranging from "Save The Rain Forest" to the ever-popular "Che Guevara, Si! Bill Clinton, No!" wandered around somewhat aimlessly, hoping against hope to find others sympathetic to their left wing causes. It was a hot, steamy night, the perfect environment for tempers to boil over and fist fights to break out throughout the hall—and break out they did, making security guards scurry and the police spring into action. It was an almost surreal environment, a bizarre mix of '60s social activism and '90s violent conflict, and the 5,000 gathered fans seemed intent on expressing their anger, frustration and hostility through every move they made and every word they spoke.

Sequestered backstage in the relative serenity of their dressing room, Rage Against The Machine members Tom Morello, Zack de la Rocha, Tim Bob and Brad Wilk remained somewhat oblivious to the tense situation out front. It wasn't as if this sort of conflict was new to these guys, after all they had encountered similar crowds in such distant ports of call as Rome and Rio as well as in closer-to-home locales like L.A. and San Antonio. But for Rage Against The Machine, an angry, active, aggressive crowd is almost an expected—and desired—constant. After all, the music this band has presented both on their triple-platinum, self-titled debut disc, and on their 1996 release **Evil Empire**, remains without peer as hard rock's most politically potent and incendiary message—and Rage proudly stand as the form's most powerful and incendiary messengers.

"Some people want to dismiss us as just being rabble rousers," de la Rocha said. "But that attitude comes from people who don't understand us. There are a lot of people out there now who seem to at least want to understand what we're doing; that's very encouraging. We've grown to expect people in the mainstream press wanting to just call us a bunch of whiners and then move on. They don't want to waste their time dealing with a rock and roll band with a political point of view. They don't know what to make of us and how to handle us. We like that."

While de la Rocha may feel that the mainstream press doesn't have a clue regarding Rage Against The Machine's political stance, their audience has no such problems. As soon as the band took the stage, and started ripping

into such potent, highly-charged songs as *Freedom* (which was dedicated to Native American activist Leonard Peltier) their surprise 1993 hit, *Killing In The Name*, and their award-winning, still-controversial MTV favorite *Bulls On Parade* (a tirade against American military practices) the crowd was on its feet, cheering Rage on and singing along to every song. With Morello's Hendrix-inspired guitar excursions leading the way, and de la Rocha's unique rap-come-rock vocals further inciting the assembled throng, at times it seemed the evening's proceedings



**Rage Against The Machine: "The media doesn't want to deal with a band with a political point of view."**

were about to break into a full-scale riot. De la Rocha, however, never had a doubt that he had the crowd under his total control.

"The thing is to keep 'em interested," he said at show's end. "They care about these issues as much as we do. But they have their agendas and we have ours. Not every cause we support will be supported by everyone listening to us. That's okay. As long as they feel strongly about *something*. We want to make the people think. We want to open their eyes. We want them to know that the world is far from perfect. If we can get even a small percentage of people to get beyond the music and listen to what we're saying in our lyrics, then we're really accomplishing something."

PHOTO: FRANK FORCINO



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# SITES & SOUNDS

## ROCK NEWS ON THE INTERNET

BY JODI SUMMERS

**Y**ahoo! This month we're surfing the Web in search of Monster Magnet, Pantera and Page and Plant... talk about diversity—from the most comprehensive archives to the least.

Somebody help Monster Magnet's Web presence, please. Brainstorm's site @ members.aol.com/rickilucy/mm.html - was clearly the most entertaining of the Magnet attractions. Distinctly an audio site, Brainstorm's place pricked our ears with rare live, unreleased, and out of print tracks by Monster Magnet in RealAudio & MP3. Also, lots of Monster lore. Definitely the winner in this group.

Bull God's page at home.worldonline.nl/~caspers/mm.htm, had such a slow download, that it seemed like nothing more than a big black hole. The site promised lots of guitar tablatures and extensive discography, but gave us a chance to read the most recent issue of **Hit Parader** as it slowly downloaded. Oh, it feels like nap time.

There was a weird, cool amoebae like thing to be found at powergraphix.com/mm/ — a very entertaining starting point... unfortunately it doesn't get any deeper. Click on the amoebae, it will take you

### Pantera: They curse a lot.

to a site for JavaMachine - the program that made it. Click on the logo, it goes nowhere. Back to Yahoo!

Matt's one-person Monster Magnet effort at [www.utu.fi/~mikkoski/rock/moma/](http://www.utu.fi/~mikkoski/rock/moma/) doesn't have much to tickle your Monster jones. Searching for words on the latest release, **Powertrip**, we found an e-mail from the record company and varied tour dates.

Hoping Pantera had a better offering of sites, we found Pantera: The Slaughtered Page — a hostile place for people who love Pantera located at [www.evil-empire.net/~pantera/](http://www.evil-empire.net/~pantera/). This site is full of rebel flags, bios, links, lyrics and other cool stuff. Start with the dripping—with— blood timeline and move into the Why we Love Pantera section. Here's a few of the 13 steps or reasons Pantera is cool...

step 1: They curse a lot

step 2: They're real and never act fake

step 3: Phil always speaks his mind...

Corporate info, mega merchandise and the best listing of tour dates can be found on the official site at [www.concretemanagement.com/Pantera.html](http://www.concretemanagement.com/Pantera.html). If you want to buy stuff, this is the place for Pantera merchandising.

Pantera the Great Southern Trendkillers site at [www.5000volt.com/pantera/](http://www.5000volt.com/pantera/) offers a pic of the week (be afraid, be very, very afraid), a Pantera 101 FAQ, cool audio, and interesting tidbits. We found the details on Rex's contributions to Jerry Cantrell's solo effort, **Boggy Depot**, and Philip Anselmo's writing & recording collaboration with Black Sabbath legend Tony Iommi.

For those of you with a sense of humor, check into Pantera Sucks!, an anti Pantera Website located at [www.geocities.com/Atens/Acropolis/6731/](http://www.geocities.com/Atens/Acropolis/6731/). This site is entertaining, and surely gets flamed on a daily basis. Have a chuckle over the Pantera FAQ. Question 3 asks, "Pantera rules! What's wrong with you?" Our sponsor responds... "I guess I'm just too intelligent to listen to music that refers to women in sexist manners, played by a band whose fan base consists largely of racist rednecks..." 'Nuff said.



Click on the wrong Robert Plant and Jimmy Page link and you'll find The Succulent Plant Page. You'd think this would be something erected to the immortal members of Led Zeppelin by former groupies, but no! It's about how "families of plants contain succulent (i.e. water storing) species that have adapted to the arid climates of deserts and semi-deserts." Not exactly what we were looking for, so it was off to Led Zeppelin, where we found no less than 786,306 Led Zeppelin pages.

The British Tight But Loose site at [www.linwood.demon.co.uk/index.html](http://www.linwood.demon.co.uk/index.html) is a real winner. A well resourced site, this is a great place to find out the most recent goings of Plant and Page and **Walking Into Clarksdale**; international radio, television and live performances, and bootlegs forever.

The Led Zeppelin Infrequently Murmured Trivia List! at [www.dnaco.net/~buckeye/ifmtl.html](http://www.dnaco.net/~buckeye/ifmtl.html) is chock full of things even you didn't know about Led Zeppelin. If you think you're a Zeppelin maven, offer us something to compare to these entertaining nuggets: The title Communication Breakdown - borrows from Eddie Cochran's *Nervous Breakdown*. *The Rain Song* was recorded in the key of G on **Houses Of The Holy** but was performed in A in concert. Jimmy Page said this was because the studio version used an odd tuning and the live version was an approximation. Truly a place to waste hours of precious time.

At the Japanese site located at [www.kt.rim.or.jp/~ikumi/index1.html](http://www.kt.rim.or.jp/~ikumi/index1.html) we find the For Led Zeppelin Collectors Only site. Japanese albums, off-colored album logos, if you're into collecting esoteric Zeppelin memorabilia, this is the place to check into. We particularly liked the 1970 Bath Festival of Progressive Blues program, and the picture of Jimmy Page on the front of the 1969 North American Concert Tour program.

We could go on about Led Zeppelin forever, but instead, we'll come back to these immortal rockers at a later date.



# PICK HOT

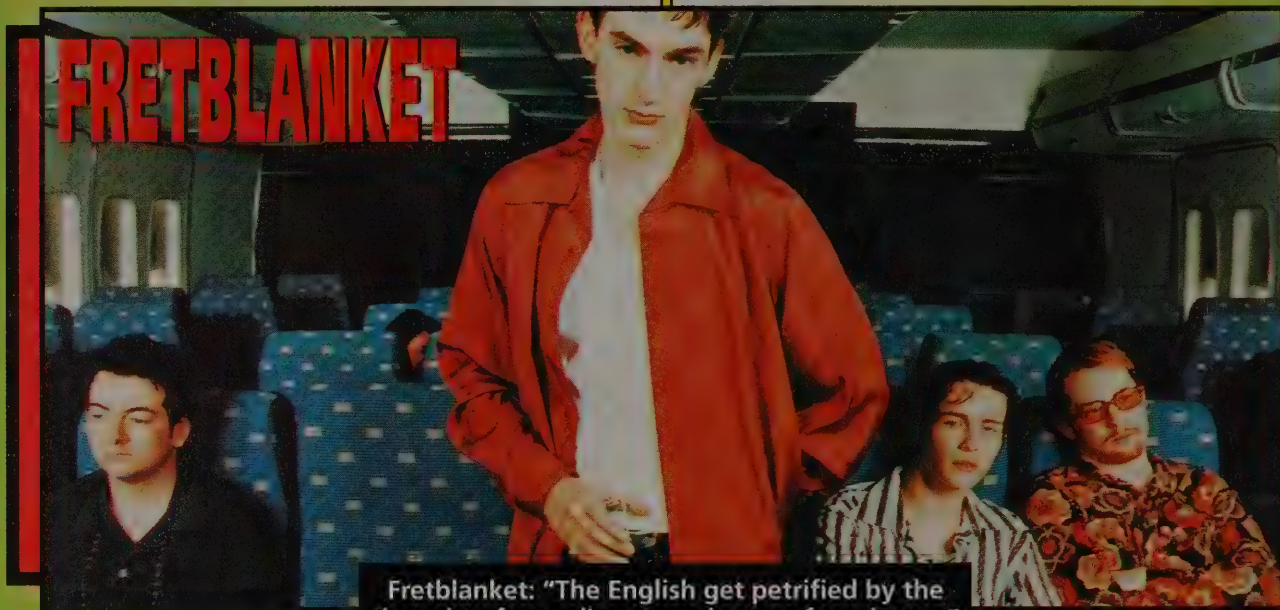
BY JOSEPH TOBIAS

The teen-aged members of Fretblanket still can't get over how lucky they are to be in a successful rock and roll band that's getting the chance to tour the world at regular intervals. For vocalist/guitarist Will Copley, guitarist Clive Powell, bassist Dave Allsop and drummer Matt Carey it's all been like a good, old fashioned dream-come-true. Considering that they all grew up in the rather sedate countryside around the quaint English town of Stourbridge, all the activity that a band encounters while on the road—especially in America—has been enough to make these British lads shake their heads in amazement. In honor of all their on-stage and off-stage exploits over the last few years, Fretblanket has now released their second album, **Home Truths From Abroad**, which through song and lyric attempts to chronicle some of the

ceeded to lay down the tracks for their debut disc, **Junkfuel**—an album that managed to produce a hit single, *Twisted*, that brought the boys some international attention.

"We've always had a lot of confidence and faith in what we're doing with our music," Powell said. "The first album kind of followed a 'the louder, the faster, the better' attitude, which was quite exciting for us. We've always been into tunes that come from the gut and are real. We're not into seven minute drum solos, rock anthems, pompous ballads and all that. We're into songs that you can sit down in your room and play on a guitar—stuff that hits you right there and then."

Ironically, while **Junkfuel** made a respectable showing in the English sales charts, Fretblanket's greatest initial success came on this side of the Big Pond. In America their touring both



Fretblanket: "The English get petrified by the thought of spending a week away from home."

adventures and misadventures the group has enjoyed during their time away from home.

"The truth is that the English get terrified by even the thought of spending more than a week away from home," Powell said. "The dichotomy of being in a hedonistic rock and roll band that's touring across America—the good and the bad of that—versus life back home in Stourbridge, where absolutely nothing ever happens, is really quite mind-boggling. It's helped me reach the conclusion that life is just basically weird."

Weird, indeed! Just a brief synopsis of Fretblanket's past should be enough to convince just about everyone exactly how strange a trip it's been for these four young Brit dudes. Having grown up as school chums, the quartet formed their first band when the oldest group member was all of 13. Within two years they were successfully touring the English countryside, where their rugged, heavy, hook-laden sound was attracting attention from virtually all factions of the European media. Less than two years later the band had inked their first record deal, and pro-

opened the eyes of those that caught their show—and opened the eyes of the band members to the wonders of the road. It was those over-the-top excesses, so eminently entertaining to any young band away from home for the first time, that served to inspire the group to write and record the material now featured on **Home Truths From Abroad**. While their second disc has refined the strident energy so apparent on their debut—replacing power chords and throaty vocals with a somewhat more eclectic approach—the youthful exuberance that has become Fretblanket's calling card is still very much in evidence. Such tracks as *Into The Ocean* and *Me & The Stars* show a fast-maturing band that still hasn't lost touch with the simple wonders of rock and roll.

"This album should be different than the first one, don't you think?" Copley asked. "We went to different places, we read a few more books, we met different girlfriends and so-on and so-forth. Heaven forbid it shouldn't sound different. The biggest difference is that after this one comes out, we're going to completely rule the world—no doubt about it."

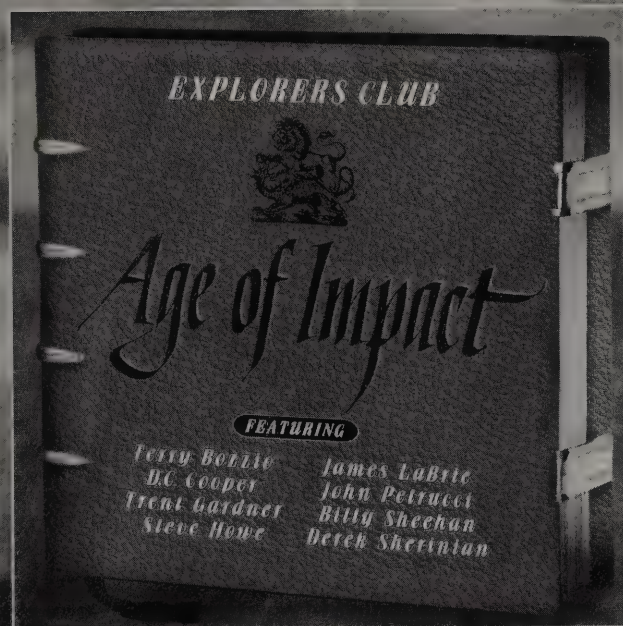
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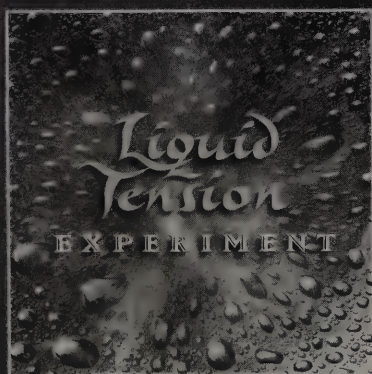
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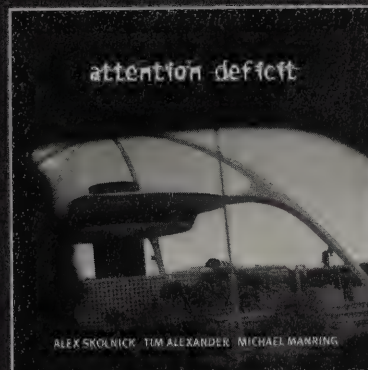
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Sometimes it pays to be lucky. Sometimes it pays to be good. And sometimes, if you happen to be both lucky and good, it just pays to have the strength to overcome personal problems and keep on going. Take, for example, the new hard rock band Foam. Here's a group that never needed to dirty their hands by playing endless shows in grungy clubs in order to get noticed. They didn't need to spend years honing their craft in relative obscurity. And they didn't even need to go groveling to

**"We've grown up a lot both as musicians and as people."**

Considering how far this group has come in the three years they have been together, how they've overcome their personal differences and the disappointment of having their original producer, Live guitarist Chad Taylor, rip apart their music as being unoriginal and uninspired, Foam now feel they can handle just about any situation placed in their path.

"The thing that happened with Chad really opened our eyes," Fisher said. "He had agreed to produce our first demos, then after he listened to us play our songs he basically tore us apart. Here was a rock star who we had a lot of respect for who was basically telling us that everything we were doing was crap. It hit us really hard, but instead of breaking up we took his words to heart. The day after that session, we wrote

*Hands Of You*, which is one of my favorite songs on the album."

Other songs such as *Postér Girl*, *Venus* and their first single, *Rollercoaster*, showcase how Foam has effectively utilized moody lyrical phrasing, insightful song concepts and well-timed power chords to create a intense, hard-hitting rock and roll presentation. **Big Windshield Little Mirror** is the kind of disc, filled as it is with edgy,

# FOAM

record labels in order to get signed. But things haven't always been that easy for these guys, either.

In fact, this Maryland-based quartet comprised of vocalist/guitarist Jason Teach, guitarist Scott Fisher, bassist Keith Palmer and drummer Joel Weedy, has lived what might initially appear to be as charmed a life as one can get in the rock and roll world. But, on the other hand, they're the first to admit that things haven't always gone swimmingly—that the group has had enough internal conflict to cause no less than two breakups over the last few years. But those *minor* inconveniences aside, Foam's path to big time, major label recognition has been about as smooth as a baby's butt. They got signed without ever having to play outside of their home state, and managed to land the helping hand of producer Michael Beinhorn (whose previous credits include Ozzy, Soundgarden and the Red Hot Chili Peppers), a guy who had *never* before produced a band's debut effort. Not bad for a bunch of guys who still can't help but thank their lucky stars that they didn't let their personal problems prematurely derail their path to potential stardom.

"We've grown up a lot over the last year both as musicians and as people," Fisher said. "We had some internal problems that really threatened to ruin everything we had dreamed about achieving. But we've come



# BUBBLING UP

BY WINSTON CUMMINGS

to understand that we're not always going to agree about everything—that there may always be a little conflict within the band. But that's not necessarily a bad thing—especially if you can harness that energy and bring it into your creative process."

Now with the release of their debut album, **Big Windshield Little Mirror**, it seems as if the members of Foam have put their past difficulties behind them—at least for the time being. They know their relationship is a tenuous one, but they've agreed to place their various personal differences aside so that they can focus all of their energy on the task at hand...getting Foam the kind of recognition they believe the band deserves.

accessible, eminently distinctive rock efforts, that could end up landing these highly motivated Eastern Shore rockers at the top of the musical rankings by years end...or deliver them straight back to Maryland from which they came. These guys know how fine the line can be between success and failure in the rock and roll biz.

"The music we make is bigger than any of us, and it always will be," Fisher explained. "We've come to respect the magical thing we have between us. We don't fight it anymore. We don't know how this music will be accepted by a wide audience because some of it is rather personal. But so far the response has been better than we ever could have imagined."



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# HARD ROCK HAPPENINGS

**JAM JOB:** Why did Pearl Jam drummer Jack Irons unexpectedly drop off of the group's world tour last April—to be replaced by former Soundgarden and current Smashing Pumpkins—skin basher Matt Cameron? While the answer to this question still remains clouded in mystery, it seems that the initial reports of "exhaustion" are most likely true.

Irons was becoming run-down while on the road, making it virtually impossible for him to perform up to expectations on a nightly basis. Thus long-time friend Cameron was summoned to step in. There is still no word as to whom might end up as the band's permanent drummer at tour's end.

\*\*\*\*\*

**PEPPER PROBLEMS:** Why did guitarist Dave Navarro leave the Red Hot Chili Peppers a few months back? Apparently the axe slinger was dismayed by the lack of focus presented by the platinum-coated unit. With vocalist Anthony Kiedis still somewhat non-committal in his rock and roll leanings, and bassist Flea showing interest in a variety of other projects, it became unclear as to when—and if—the Peppers would record again. While Navarro has already announced plans for a solo project, there is still no word on when we might expect the next RHCP disc.

\*\*\*\*\*

**MANSON SIGHTING:** Apparently shock rock king Marilyn Manson made the rounds of New York's top nightspots last spring as he completed work on his new album. Manson was not only seen hanging out in some of the Big Apple's most noteworthy and notorious rock clubs, but also quietly dining in some of the town's most exclusive restaurants. Even in ever-cool NYC, heads turned when the fully-decked-out Mr. Manson strolled into a fine eatery to munch down with some of his headline-making friends.

\*\*\*\*\*

**CHAINS PAIN:** Despite what initially appeared to be an optimistic future outlook, it



now seems more and more likely that Alice In Chains will never record again. While guitarist Jerry Cantrell (whose debut disc, **Boggy Depot**, was recently released) won't officially announce that the million-selling band is kaput, all signs indicate that vocalist Layne Staley may never again be up to handling the rigors of the road. "If this is the stand we've made," said a philosophical Cantrell, "then I'm mighty proud of it. But we're not gonna close that door. There's no reason to."

\*\*\*\*\*

**KISS BLISS:** Apparently it took a ton of behind-the-scenes negotiations before Kiss was ready to begin work on their new disc, **Psycho Circus**, a few months back. According to our inside sources, guitarist Ace Frehley held some tough-as-nails meetings with Gene Simmons and Paul Stanley in order to make sure he'd receive an equitable cut of profits derived from the disc's release. After getting millions from his last road venture with the Costumed Crusaders (though many millions less than Stanley and Simmons)

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Frehley held everyone's hand to the proverbial fire until the final deal was done.

\*\*\*\*\*

**ROAD LOAD:** After taking nearly a year off from the tour trail, Metallica are chomping at the bit to get back on the road. According to bassist Jason Newsted, the band has worked up an exciting new show that will feature a selection of material from both **Load** and **Reload**, but also present a broad batch of songs that cover the group's entire career. "It gets harder and harder for us to decide which songs to include in the set list," he said. "Lars usually comes in with what he thinks should be in the show, but that list usually would make for a four hour concert. James then narrows it down—in a hurry."

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**KORN PONE:** The guys in Korn have certainly been keeping themselves busy in recent months. In addition to their highly successful *Korn* TV project which lit up the internet this spring, the band has begun their own record label, Elementree Records. If that wasn't enough, the Korn dudes are also hard at work putting the finishing touches on their all-important third album **Follow The Leader**. "It's all fun stuff," said band vocalist Jonathan Davis. "Each of those projects is really different—yet they're all part of the whole Korn experience."

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**VAN MAN:** It seems as if Van Halen's latest lineup—Eddie and Alex Van Halen, Michael

Anthony and Gary Cherone—has been given a big Thumbs Up from the band's ever-loyal legion of fans. While he won't come right out and admit it, Eddie VH was a little nervous before appearance of the band's new disc, **III**, in March. But once the effort made a Top 10 debut, and promptly sold over a million copies, Ed's fears quickly faded away. "We like the band—so we hope the fans do too," Eddie said. "I've been waiting all my life for a singer like Gary, and now I've got him."

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**BUSH BLABBER:** Everyone's favorite Brit-rock unit, Bush, are hard at work on music for their next album—though they're not working together, at least for the moment. Prior to convening the band in one place to put the finishing touches on the new songs, each Bush member is on his own writing whatever turns him on most. "Gavin's been in the U.S. and Europe," our spy on-the-scene said. "While Nigel has been in a warm weather climb working on a variety of new projects. I imagine the band will all get together by June, with a new disc out by year's end."

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**STP NEWS:** While no one is coming right out and saying it, word on the street is that the Stone Temple Pilots may be ready to get back to work by the fall. With all parties involved (most importantly Scott Weiland and the DeLeo brothers) discussing when and where STP can next record, it would seem that there are few hurdles remaining for one of the most

successful bands of the '90s to get back to work. "I want to do it, they want to do it, we will do it," Weiland said. "We're really focused on making the next album the best thing we've ever done together."

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**PRIEST BEAST:** Don't hold your hopes out that there may be any sort of Judas Priest "reunion" at any time in the near future. While such previously separated hard rock acts as Kiss, Black Sabbath and Page & Plant have reformed in recent years, it seems that there is still much in the way of the "original" Priest lineup—featuring vocalist Rob Halford—staging a reunion. Priest is currently on the road supporting their new disc (with vocalist "Ripper" Owens) while Halford is busy with his new Trent Reznor-aided project Two. "I don't think about it very much," said Priest guitarist Glenn Tipton. "That's in the past—this is the future."

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**ZOMBIE AMONG US:** It seems as if the situation surrounding Rob Zombie keeps getting stranger and stranger. Now that he's decided to push back his decision to produce the next *Crow* movie for a couple of years, his music schedule suddenly opens up big-time. Does this mean a new White Zombie album? Probably not...at least for the time being. It seems that Mr. Z will work on a solo disc to be released this summer, and then—and only then—will decide on the eventual fate of White Zombie.

A promotional graphic for the band Creed's album 'My Own Prison'. The background is a dark, moody image of the band performing on stage. The word 'CREED' is written in large, stylized, metallic letters at the top. Below it, 'my own prison' is written in a smaller, lowercase font. In the foreground, there is a large, tilted graphic that looks like a ticket or a promotional card. It contains the text: 'THIS IS YOUR FREE TICKET TO SEE CREED LIVE WWW.CREEDNET.COM'. To the right of this, there is a smaller box with the text: 'SECTION/AISLE FRONT ROW ROW/BOX CREEDNET.COM FEATURING Unreleased Live Performances Full Length Streaming Audio & Video'. At the bottom of the graphic, it says 'download also available through the Liquid Music Network www.liquidmusicnetwork.com'. Below the main graphic, there is a line of text: 'FREE CD quality download of the unreleased acoustic version of Creed's #1 hit "My Own Prison" www.creednet.com'. On the right side of the graphic, there is a portrait of a man with long, wavy hair, wearing a dark jacket, looking directly at the camera.



**W**hen you're Metallica, sometimes it seems like you just can't win. Despite all of the success that's come your way, and all the accolades that have been thrown at your feet, occasionally you've got to stop and wonder what the heck some people are thinking about. Consider the somewhat confounding case of **Reload**, the band's recent multi-platinum effort. You present one of your hardest, heaviest albums ever and you get criticized by certain factions of rock society for being "too predictable." You try and shake up your time-tested metal formulas on that said same disc, and other members of the music intelligentsia level charges of "sell-out."

Sometimes it seems as if Metallica have become the unwitting symbol for all that is great—and all that is wrong—with the contemporary hard rock scene. They've emerged in the late '80s as an easy target for those wishing to find some simple-minded hope for metal's future, as well as for those seeking a convenient scapegoat for all of hard rock's apparent ills. Some may say that such a distinction comes with the territory when you are widely hailed as the most important, influential and successful metal band of your era. Others, however, will insist with equal ferocity that Metallica are no longer being judged by the standards reserved for other bands, that for whatever reason they have been taken to a loftier plateau—one where mere greatness is no longer enough to satisfy the apparently boundless demands emanating from both their fans and the media. Somehow though, one gets the distinct sensation that group members Lars Ulrich, Jason Newsted, James Hetfield and Kirk Hammett will not only survive their latest ordeal, but that they'll emerge from it stronger, louder and prouder than ever.

"There's really nothing we haven't heard before," Ulrich said. "At one point, many years ago, we probably would have listened to everything everyone was saying about us and really taken it to heart. We've gone beyond that. It's not that we don't care, but we don't! We realized a long time ago that the only way to survive is to try and satisfy ourselves. If we can do that—and we certainly have with **Reload**—then everything else kind of takes care of itself."

# METALLICA

Kirk Hammett  
New guitar tricks  
in store



## AIMIN' TO PLEASE

BY JENNIFER  
PEDERSEN

With Metallica's latest disc having already sold over three million copies (without the band even touring to support it), it would seem that any criticism levelled at these legendary Bay Area Bashers is designed to do nothing more than titillate the masses. After all, what negativity can really be cast Metallica's way? They have continually proven themselves to be without peer as hard rock pioneers, the band most singularly responsible for keeping the embers of the heavy metal empire burning.



brightly through the lean times of the '90s. Certainly they have evolved and changed over the years. Their hair has become shorter, their studio sound has become slicker and their stage extravaganzas have assumed ever-more-theatrical proportions. Yet when all is said and done, in their heart and

someone who has been a fan since the early days and all they want to talk about is how great the band was in the beginning. I always want to ask them, 'Don't you think that we're better now?' I know that I certainly do."


The fan loyalty that has followed Metallica throughout their long and historic career is just one of the ingredients that has served to separate this quartet from the rest of the metal rabble. While so many of their rock and roll contemporaries have suffered through precipitous career ups and downs, Metallica has managed to maintain an amazing level of commercial stability. Sure, sales for the group's historic "black" album peaked at over the 10 million mark— dwarfing the multi-million sales enjoyed by the likes of **Master Of Puppets**, **...And Justice For All** and **Load**. But having sold over 30 million albums during their career, Metallica has had the great good fortune of never seeing their approach truly fall out of favor or their road-drawing powers markedly diminish. Indeed, when the band hits the tour trail later this summer, that road trek will certainly rank as one of the years' fastest sold-out attractions.

"It's true that we've never really gone through what you might term a 'down' period," Ulrich said. "Once we reached a certain level of acceptance in the mid-'80s, we've been able to hold on to that. For us, it was really a struggle to make it to the million sales level. We never really viewed ourselves as that kind of band. But once we got there, we certainly wanted to keep it at that level. It's kind of cool when you think about it. There aren't that many bands that have managed to keep up their popularity over a really long period of time. That means a great deal to us."

As the band prepares for their next road adventure, one interesting new wrinkle has entered the Metallica spectrum. Questions have already begun to arise as to whether or not the band might consider releasing a live album at tour's end. While Metallica has always shied away from releasing what might be termed as "conventional" live albums, preferring to utilize their in-concert recordings as part of a larger, more elaborate package, this time around it seems like there may be a chance for fans to be handed a single, concise, dynamic "Metallica's Greatest" live disc. While Ulrich will neither confirm nor deny that plans for such a collection are presently in the works, he does add that nothing is ever out of the question when it comes to the wild and unpredictable world of Metallica.

"I don't even want to think about what we might do next," the demon drummer said. "Right

now we're interested in talking about **Reload** and then getting back on tour. After that, who knows? I've heard a lot of crazy speculation from people about what we're supposedly going to do next, but I can guarantee you that since we don't know, they don't know. We've learned that when it comes to Metallica, the best thing is to just take each step one at a time. When you do that you run less of a risk of tripping over what's right in front of you."



James Hetfield:  
Emerging as one  
of rock's most gifted  
lyricists.

***"The only way to survive is to try and satisfy ourselves."***

in their soul these Metallmen remain surprisingly similar to the hell-bent rockers who first blitzed the music scene more than 15 years ago.

"We're no longer the 20-year-olds we were when we started out who had everything to prove," Ulrich said. "We still have a lot to prove, but what we've accomplished over the years has given us a degree of confidence that is reflected in the music we make. It still strikes me as strange when I meet

PHOTO: RICK GOLDING



Is this the dawning of a new day for Marilyn Manson? Can it be that after four years of terrorizing the entertainment world with his semi-Satanic, quasi-quixotic posturings on everything from blatantly kinky sex to unconventional religious practices, this 28 year-old anti-*everything* superstar is about to change some of his nasty ways? Some signs are there; among them his creative break with long-time mentor Trent Reznor, and his stated desire to play more "conventional" rock and roll on his new album. But is the ever-notorious, always-unpredictable Mr. Manson really ready to cast aside the various trappings of perversity that have made him the most famous and infamous hard rock performer of the '90s? Not likely!

If anything, as the Manson Machine begins to gear up behind the release of his new disc, it appears as if MM is about to begin a new full-out assault on the good senses of the world. Perhaps this time around he will take a markedly different approach, toning down certain overly-familiar elements of his act while adding equally revolting new aspects to his always expanding repertoire of shock rock tactics. Clearly, for Manson the rock and roll biz has become something of a game—a high-stakes poker match where one wins only by staying one step ahead of the competition...and one step ahead of those who want to bury you.

"I enjoy testing myself, and that's what I'm doing now," he said. "It's time to see if I'm the genius some people seem to think I am. This album is all about breaking certain bonds and establishing new ones."

This time around it certainly does seem clear that Manson's intentions are to push the creative barriers of the rock and roll world to their very limit. In fact, one wouldn't be overly surprised if he decided to try and break down some of those restrictive barriers—perhaps for no other reason than merely to see what's on the other side! Clearly this is the right time, the right place, and quite possible the right guy to offer the struggling rock and roll scene a late-century transfusion of energy. As 1998 passes its mid-point, it has become painfully apparent that the hard rock world is still waiting for its next savior to come along and give the form a much needed kick in the ass. Will that kick come from returning veteran rockers like Kiss, Black Sabbath and Van Halen? Will it come from some yet-unknown upstart band that will play a role similar to that of Guns 'N Roses in the '80s and Nirvana in the '90s—groups that almost single-handedly reinvented the rock and roll "wheel"? Or will it come from the Manson Gang—apparently primed and ready to take the entire hard rock world on another dizzying trek through their own

unique vision of rock and roll Valhalla.

"If hard rock is depending on bands that have been kicking around for two or three decades to save it, then it really is in trouble," said a leading industry expert. "It's great that the likes of Kiss and Sabbath are back—we love 'em. But no one should be foolish to

faster-than-light course of his hell-bent trek towards mega-stardom. Thanks to the on-going attention focused his way by the mainstream media—including the likes of MTV and gossip shows like *Entertainment Tonight*—in recent months Manson has

# MARILYN MANSON CRAZED DAYS

BY P.J. MERKLE

**"I enjoy testing myself,  
and that's what I'm  
doing now."**

recognize them as anything but an aberration—a quirk that's appeared on the rock landscape. What rock and roll needs now is fresh blood. Maybe Marilyn Manson is that fresh blood, even though a lot of people believe that his act has grown old in a hurry. This album will be critical to his survival. He's an artist who has continually evolved—he'll need his biggest change in order to lead hard rock back to the top."

Have Manson's over-the-top, headline grabbing antics already begun to grow stale? Indeed it is quite possible that he has simply become too big, too soon—and with too little foundational support—to maintain the

attained the unique distinction of becoming a true cultural icon, a figure recognized almost as easily by lonely housewives in Iowa as by disenfranchised high school kids in New Jersey.


In all honesty, however, most of Manson's recent notoriety has come from his bizarre off-stage behavior and his on-going antisocial antics—all of which were detailed ad nauseam in Manson's recent autobiography, *The Long Hard Road Out Of Hell*—rather than



from the overwhelming talent he's displayed on such discs as **Smells Like Children** and **Antichrist Superstar**. This time, *if* he can show that he's been more than a puppet on Reznor's creative string (a charge leveled his way by both Manson's detractors and his

minimal amount of talent and parlayed it into an incredible career. Now the trick will be to see if that career will prove to have true lasting power, or if Manson will prove to be nothing more than a shooting star— someone you see shining brightly for a short time

annals of rock lore. Clearly Manson is one performer innately aware of his tenuous position within the rock pantheon— and clearly he is also a performer who cherishes the notion of the fame and fortune that stardom inherently provides. In the weeks and



Marilyn Manson:  
"This album is about breaking certain bonds."

PHOTO: ALEX GROSS/STAR FILE PHOTO

supporters), and *if* he can maintain his unique cultural credibility as taste-maker and world-shaker, then perhaps Manson will indeed prove to be the Metal Moses ready to lead his children to the promised land of Top 10 album sales and arena-filling tours.

"Manson presents one of the most intriguing enigmas of the decade," said a leading rock and roll musician. "You can love him, you can hate him, but you've got to respect him. From a lot of perspectives, he's taken a

before he fades into obscurity."

Unquestionably Marilyn Manson is at the very crossroads of his career. If he ventures in one direction, he could soon find himself ranked alongside his idols in Kiss and Sabbath as a key figure in the *history* of rock and roll. If he makes even a slightly-off-path turn, however, he could just as quickly find himself facing a commercial dead end, a place where he would wind up being nothing more than a minor footnote in the storied

months ahead this fascinating scenario will unveil itself before all of us, and in the end we will know for sure whether Marilyn Manson is, in fact, a true rock and roll superstar or merely the latest in a long line of pretenders to the throne.

"Rock and roll saved me when I was a kid," Manson said. "I always wanted to be like the people I used to listen to and read about. They were magical—they were larger than life. That was always my goal."



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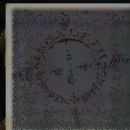
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Scott Weiland was smiling. Dean DeLeo was smiling. Eric Kretz was smiling. Robert DeLeo was smiling. All the members of the Stone Temple Pilots were in the same place at the same time—something that most music industry observers would have said was a virtual impossibility as recently as last year—and they all seemed downright happy to be there. It had been well over two years since the forces behind this seminal mid-'90s hard rock juggernaut had last gathered together—at the abrupt end of their aborted 1996 U.S. tour—and since that less-than-glorious moment much had happened in each of their lives. Weiland had conquered his serious abuse problems and gone on to record a solo disc, **12 Blues**. The DeLeos and Kretz had formed their own band, *Talk Show*, made an album and toured the world.

Unfortunately, despite all of their activity, something seemed to be missing from the lives of each and every one of these platinum-coated rockers. Maybe that missing ingredient was a Top 10 album sales position—a status so routinely enjoyed by STP. Maybe it was the sold-out arena crowds that used to inspire the Pilots on a nightly basis. Maybe it was simply interacting with each other. Whatever the reason may have been, early this year the doors of communication that had been closed between the Weiland/DeLeo factions of STP suddenly sprang open. Perhaps the less-than-spectacular sales showings of both *Talk Show* and **12 Bar Blues** may have helped foster this shotgun reunion—perhaps not. But whatever the reason may have been, by April it was clear that the Stone Temple Pilots, one of the most commercially successful and critically lauded bands of the '90s, were once again a thriving entity. Now all we can hope is that these once-and-perhaps future kings of the rock realm aren't about to make April fools out of us all.

"I'm incredibly excited about the idea of working together again," Weiland said. "I never wanted us to stop working together. Circumstances dictated that we take a break—and we did. But circumstances now tell us to get it back together, and I'm really happy that we have. I want us to make the heaviest album we've ever made—something that's going to just blow people away. I think we're all prepared to put all our energy into doing exactly that."

Understandably, the DeLeo brothers will step back into STP with a degree of caution. While they're not necessarily waiting for the other proverbial shoe to fall, they are waiting to see exactly how long Weiland's amazingly up-beat attitude will last. In their minds they have been burned by their vocalist's unpredictable nature more than once in the past—and they swear it will never happen again. All they need do is look back on the band's recent history to see how damaging his past drug dalliances have been. Those predilections not only cost the band a lucrative world

# STONE TEMPLE PILOTS TO BE, OR NOT TO BE

*"I'm incredibly excited about the idea of working together again."*

BY ROB ANDREWS

tour, it nearly cost them their careers. After waiting impatiently to see how Weiland would handle his second stint in rehab in 1996, they realized that they could wait no longer. The results of their somewhat impetuous nature are contained on their aforementioned *Talk Show* disc, an effort that vainly but unsuccessfully tried to capture elements of the STP magic. Quite simply, both Rob and Dean came to realize that the sum total of the STP experience was apparently more

powerful than its individual parts.

"It's no secret that we wanted to work with Scott, and we waited for Scott," Robert DeLeo said. "But as the months went by, we didn't even hear from him. It became incredibly discouraging. Eventually we knew that we had to move on. We never closed the door on STP, and the hope was always that we'd be able to get back to the band at some point in the future. Well, it seems that such a point is now."

For his part, Weiland understands—at least to some degree—why his bandmates left him in the dust when they decided to proceed last year. He still holds a bit of a grudge, stating that he "wishes they could have been a little more sympathetic" to his delicate condition. But apparently any true animosity that may have been bubbling under the surface has been effectively eradicated by STP's decision to rejoin their collective forces on a true musical mission. Of course, the question now becomes a simple one; will the rock world of 1998 still respond to the Pilot's strident sound with the same degree of ferocity that it displayed towards such earlier discs as **Purple**





STP: What does the future hold?

PHOTO: JOHN EDER

and **Tiny Music**? The DeLeo brothers certainly hope so.

"I don't think we made what you might call 'trendy' music," Dean DeLeo said. "It was great rock and roll. That kind of music should never fall in and out of style. I hope that some of the fans who were so supportive of us in the past will still be there this time, and I have to believe they will. Where ever we went with Talk Show over the last year, people seemed most interested in talking about STP. We certainly understood that. The band made a big impact on a lot of lives...ours included."

Somewhat ironically, both Weiland and the DeLeos insist that they enjoyed their solo experiences, and that they intend to keep alive

their non-STP musical sparks. While it may be quite a long time before we hear the second Talk Show disc, or a follow-up to **12 Bar Blues**, all involved parties see the benefit of keeping open alternative musical outlets. But for the moment at least, everyone's attentions are clearly focused on the task-at-hand—writing and recording the new Stone Temple Pilots disc. With any luck the new album should be out by early next year, with the band returning to the road by mid-'99, where they hope to pick up where they left off all those years before.

"It should be really interesting to see how everyone reacts to this," Weiland said. "I think that we've each grown as musicians by taking some time apart and pursuing other interests. It allowed us to grow and expand our musical vocabularies. That should have a good impact on the music STP makes. I'm not saying that you're going to hear a radically different approach— if anything we may streamline it even more than we've done in the past. But we've got to turn this period we've been a part into something beneficial, and I think we can do it."

Scott Weiland:  
A lean, mean  
rockin'  
machine.

PHOTO: BOBBIE GALE

HIT PARADER 29



**"It was really strange recording with everyone again."**

To many of you reading this, the name UFO may unfortunately mean very little. Perhaps a couple of you will draw some misguided *X-Files* connection to outer space aliens, but only a lucky few will recall the brilliant hard rock band featuring vocalist Phil Mogg and German Guitar God Michael Schenker,

the Schenker/Mogg creative core would never again *speak* to one another—let alone work together. But, as the old saying goes, time heals all wounds, and in the case of UFO, the passing of 15 years has opened the eyes of these hard rockers, and made them realize the countless career-expanding opportunities that their

groove right away. Our hunger for music, which has always been the main driving force behind the band, was still there."

Throughout their new disc UFO show that they still have what it takes to add something significant to the late '90s rock world. While elements of their sound certainly harken back to an earlier rock era, the ringing strains of Schenker's guitar, and the rough-hewn quality of the group's approach is both

# UFO

## BACK ON TRACK

BY BILL LANDERS

whose halcyon days are now more than two decades ago. Well, for those of you who may not be intimately familiar with the past achievements of this legendary British band, let it be said here and now that at their creative peak, UFO may well have been the best late-'70s metal band in the entire world!

Such chart-topping band efforts as 1978's **Lights Out** and 1979's **Strangers In The Night** set the standards against which all hard rock groups of that era were measured—as well as laying the groundwork for the seminal metal movement that would soon transpire in the '80s. And you know what? More than just being a name out of the pages of the rock and roll history book, the original UFO—featuring the band's "classic" lineup of Schenker, Mogg, bassist Pete Way, drummer Andy Parker and keyboardist Paul Raymond—is back with us with a new album, **Walk On Water**, a disc that captures much of their inspired sound.

"I'd always known that this classic lineup never quite fulfilled its true potential," Schenker said. "It's always been my hope that one day we would get back together and realize what could still be achieved. For whatever reason it took this long for it to happen, but we're all glad that it did."

While the UFO reunion is not about to rank along-side the reformation of Kiss or Black Sabbath in terms of sheer overwhelming impact on the rock and roll world, the fact is that this get-together may well rank as the most *unexpected* of all. You see, when UFO's classic lineup broke asunder in 1982—amid a flurry of internal conflicts—it was assumed that

past conflicts may have cost them. While they know they can never go back in time and make up for lost opportunity, they look at the appearance of **Walk On Water** as the next best thing.

"It was really strange recording with everyone again," Mogg said. "But that strangeness was actually kind of positive. It was like we had never been away and we hadn't taken that long break, I suppose you could say that it was very much a case of *deja vu*. I don't think any of us had really changed as people or as musicians, so we naturally slotted into a

timeless and ageless. Indeed, in addition to presenting such new songs as *A Self Made Man* and *Pushed To The Limit*, the band pays homage to their storied past by re-recording two of their all-time favorite songs, *Doctor, Doctor* and *Lights Out*. Together this smattering of "old" and this heapin' helpin' of "new" may well prove to be the perfect means of introducing a new generation of fans to the wonders that were, are and will always be the band known as UFO.

"We included the older songs as a way of linking the past with the present," Schenker said. "But they aren't there to take away from the new songs. I think the album as a whole shows how we've stayed true to what we've always believed in."



**UFO:**

**"Our hunger for music was still there."**



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# SLAYER

## DAYS OF THUNDER

If and when one's thoughts wander back to the historic heavy metal scene of the '80s (and c'mon, admit it—that happens more than you might ever honestly want to admit), images of such mousse-abusing poseurs as Warrant, Poison and Slaughter invariably spring to mind. But as any true-blue metal historian is well aware, at the exact same time that those lite-weight musical attractions were selling millions of records and dominating the MTV airwaves, another metal

movement was also making its mark on the world—a darker, heavier, more ominous movement where bands like Anthrax, Megadeth, Overkill and Testament often appeared to be on a hell-bent mission to obliterate everything in their path through the sheer overwhelming power of their musical outbursts.

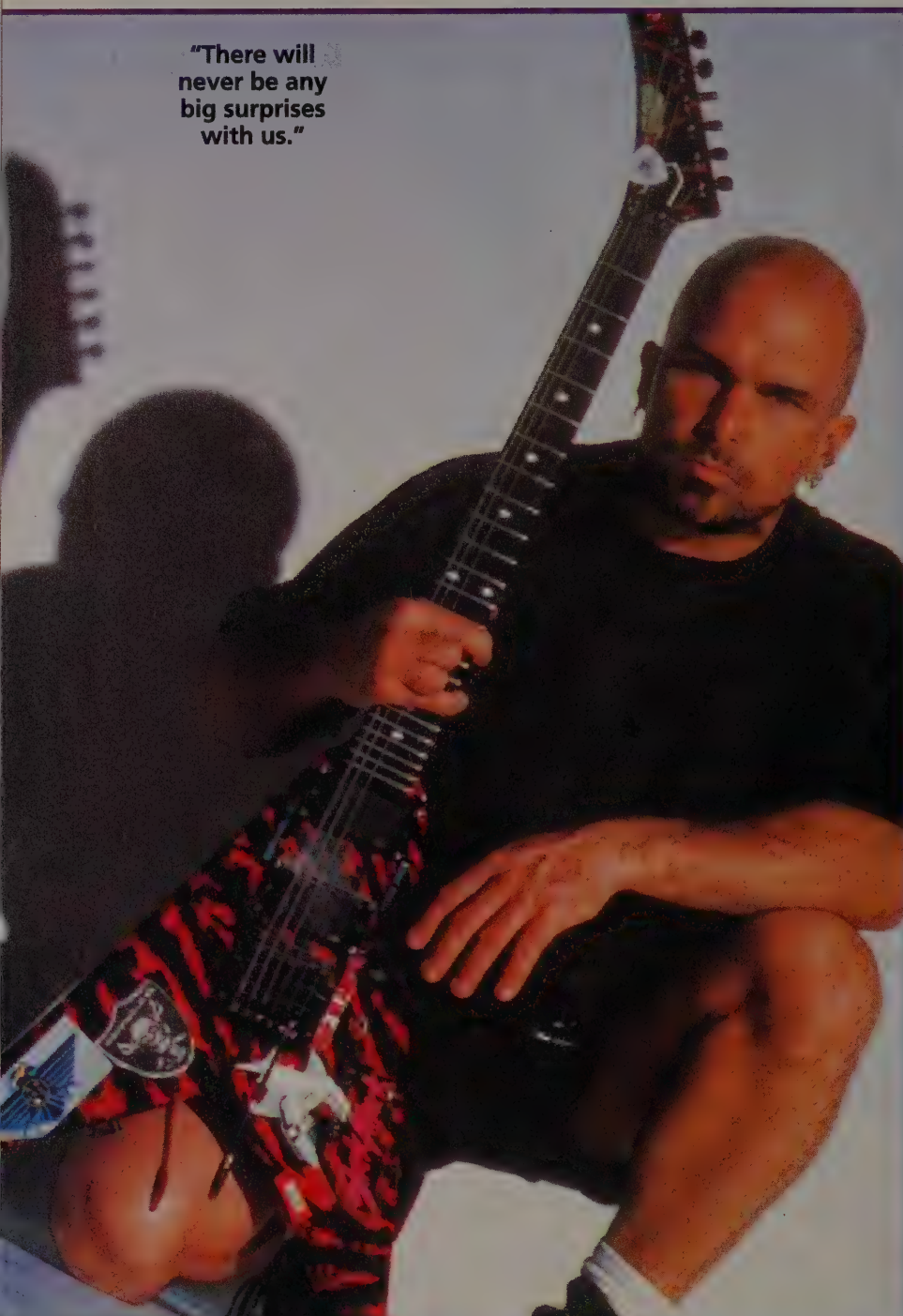
BY JACK ROBERTS

Despite the success that many of those bands enjoyed on both major and indie labels throughout that decade, the unquestionable leader of this blatant, over-aggressive, "underground" metal style (Metallica, of course, was, is and will always be just too damn big to ever be considered "underground"... no matter what Lars says) was a band of long-haired headbangers from Southern California that went by the name of Slayer. They were loud, they were nasty, they were obnoxious and they were real; they were what every *true* metal maven had cranked up to "11" on their car stereos as they were trying to outrun the cops on Highway 101.

On such albums as **South Of Heaven**, **Seasons In The Abyss** and **Divine Intervention**, vocalist Tom Araya and guitarists Kerry King and Jeff Hanneman (along with an ever-changing array of drummers that now finally seems settled with the return of once-and-future skin basher Paul Bostaph) created an intense, unforgiving metal style that simultaneously drew the undying loyalty of metal die-hards and the unmitigated wrath of musical—and political—conservatives. Indeed long before the likes of Marilyn Manson began drawing the ire of those possessing a strong right wing bent, there was Slayer, being picketed, being threatened and being challenged. Not only did they stand up to all such misplaced jibes, they continually fought back through word and action to emerge victorious. Their bold defiance, as well as their powerful, uncompromising musical stance turned these California-based headbangers into international icons, heavily influencing both successive generations of European death metal druids and State-side riff-rock merchants.

But let's face it. That was then—this is *now*! To say the least, today's metal scene is a pale reminder of the power and the glory that was the hard rock empire of only a decade ago—a time when major labels battled with one another to sign top hard rock attractions and concert promoters positively fawned over the form's biggest stars. Today bands that loudly and proudly rock are often relegated to a lifetime spent on

"There will never be any big surprises with us."





smaller labels and partaking in minor tours where they battle with one another for survival. How sad. How pathetic. How down-right wrong! Well, folks, it's time for a change, and who better to help lead that charge back up the metal mountain than the Kings Of Crunch themselves! Yup Slayer are back with **Diabolus In Musica** (which roughly translates into "devilish music"), their first new studio disc in three years, and if they're to be believed, the time of metallic redemption is at hand!

"We're really jacked about this album," Araya said. "It took us a long time to get it together, but to us it's the best thing that we've ever done. It has all the elements of classic Slayer—the things that our fans clearly expect from us—yet it also has a lot of different things that really open up a lot of new doors."

Recorded over a six month period beginning last October, their latest disc indeed does find Slayer exploring exciting new metallic terrain. While the guitars are still unmistakably heavy, the lyrics characteristically chilling and the vocals traditionally harrowing, housed within Slayer's latest store of killer riffs are just enough new elements to keep the '90s musical wolves at least somewhat at bay. No, Slayer certainly hasn't sold out to the new-age revisionists or the techno/industrial elite, but they have filled such songs as *Stain Of Mind* and *Bitter Peace* with more than their allotted degree of late-'90s studio magic. According to Araya, while Slayer has made no conscious effort to update their sound and modernize their metallic style, the evolutionary changes that can occur with time and the nature of human events have together served to slightly alter the group's fundamental approach.

"We're still Slayer, and that just about says it all," the vocalist said. "I think each of our albums have been a little differ-

"A lot of the ideas on this album were suggested by Rick Rubin."



**"We're really excited about this album—it's classic Slayer."**

ent. There's always been growth in whatever we've done. But with the passage of a lot of time between our last two albums we've tried to bring a few new things into the basic Slayer approach. I think we've done it—and done it in a really interesting and effective way."

Throughout their latest opus, the Slayer brigade continually test the known limits of the heavy metal form, prodding and poking pre-ordained boundaries with their frenzied instrumental forays and cutting vocal tirades.

While some long-time group followers may have some minor difficulty instantly relating to a few aspects of the band's chosen approach, the vast majority of Slayer's followers will be in total ecstasy when they're overwhelmed by the group's wall-shaking guitar runs and incessantly abusive rhythms. Unquestionably this is Metal for the Millennium—daring, dashing and, as always, devilishly heavy.

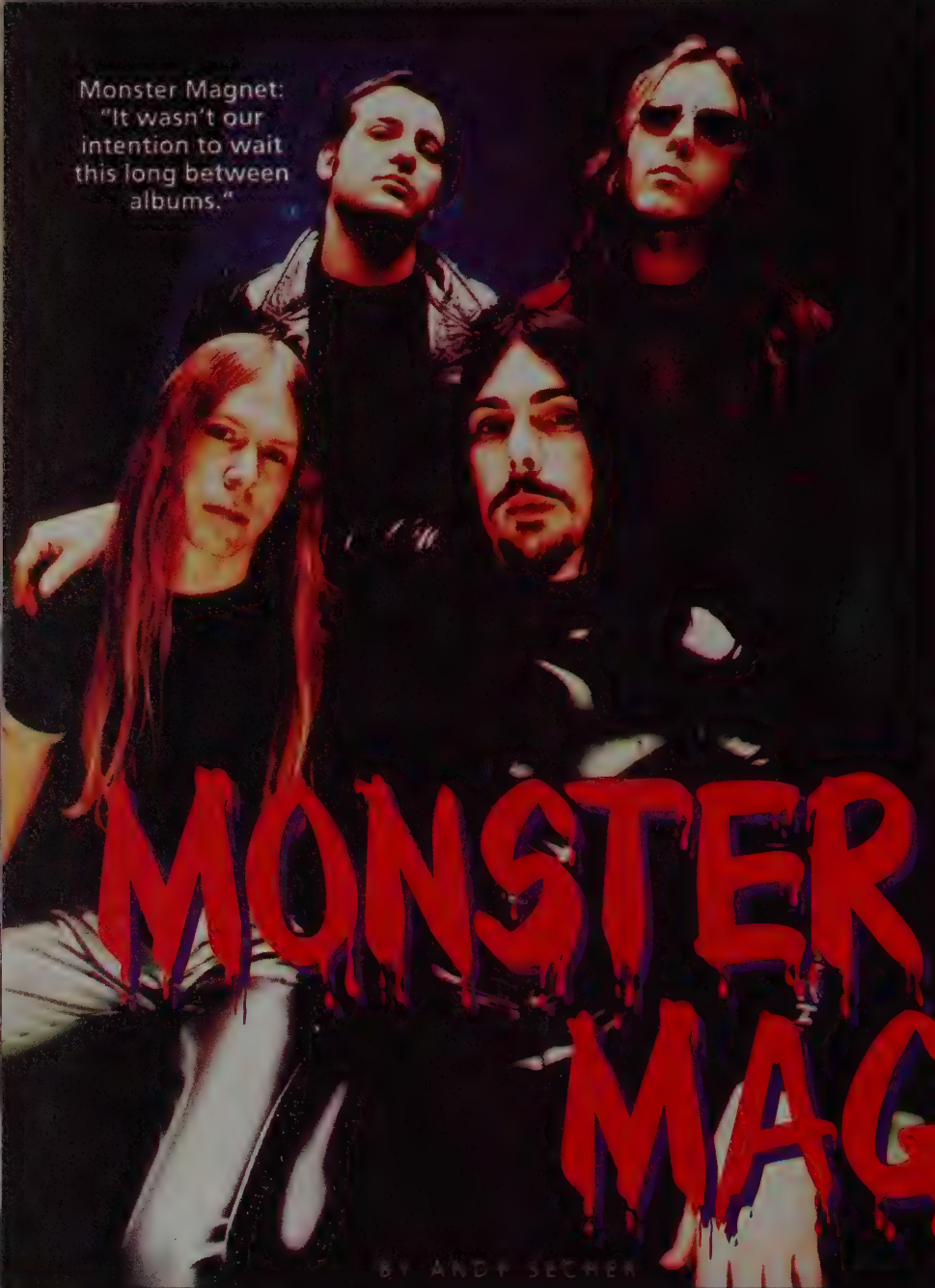
For Slayer, the next challenge may well be to see how all their new music fits into their live set. Araya insists that the somewhat different attitude presented on some of the material contained on **Diabolous In Musica** will perfectly reflect and enhance Slayer's time-tested

concert favorites. But the band members know full-well that it won't be until they stand on stage, with 5,000 screaming fans in front of them, that the true reaction to their latest dose of metal magic will become totally clear.

"That is the best test," Araya said. "You can spend weeks or months in the studio, but it isn't until a song gets played live in front of a crowd, you really don't get a real read on it. You can't fall in love with the idea of getting overly fancy in the studio because you've got to be able to reproduce it on stage. I don't think there'll be much of a problem with the new stuff because it's classic Slayer. It may be a little bit different in a few ways, but at its heart, it's the kind of stuff that we've always done. We think the fans will love it."



Monster Magnet:  
"It wasn't our  
intention to wait  
this long between  
albums."



public awareness goes. But I just wasn't up to doing it. When we finished touring after **Dopes To Infinity**, I decided to take a year off. I looked around the music business and I didn't like what I saw. There wasn't any rock and roll! The only guys who were living what I viewed as the 'rock and roll lifestyle' were the rap guys. I may not have liked their music, but I admired the way they lived.

**HP:** What did you do with your year off?

**DW:** I spent a lot of time reading comic books. That's a great source of inspiration for my music. Believe it or not, I also decided to move out to Las Vegas for part of that time and just watch the people go by. I figured if rock and roll had become devoid of sex and drugs and high living, I'd go to the place where that kind of stuff was still really prevalent. There were nights when I'd just go from one place to another, see hundreds of beautiful naked women and then go back home and write a song. I was looking for motivation, and I found it. Basically I wrote the entire **Powertrip** album over a two week period in Vegas—I wrote a song a day.

**HP:** Were you feeling a great deal of heat from your record label after taking so much time off?

**DW:** Oh yeah! You've got to realize that

It's taken Dave Wyndorf a long time to figure out exactly what he's wanted to do next in the rock and roll world. After the breakthrough success of Monster Magnet's last album, **Dopes**

**To Infinity**, Wyndorf realized that the group's next collection could well be the disc that makes or breaks the band's career. Such pressure is never easy to deal with, and while this charismatic New Jersey native won't come right out and admit that he even felt that pressure weighing down on his creative soul, he does say that he's glad work on MM's latest sonic venture, **Powertrip**, is now complete. Recently we caught up with the ever-busy Mr. Wyndorf to learn all that we could about the latest happenings in the always-intriguing world of Monster Magnet.

**POWER**

**Hit Parader:** Dave, why have you waited so long to capitalize on the attention that **Dopes To Infinity**, brought to Monster Magnet?

**Dave Wyndorf:** I don't know if it was ever my intention either to wait a long time, or to take advantage of a situation. This is a band that has always kind of done things its own way, and I guess you could say that's still the case now. It might have been good to have an album out a year or two ago and really push things to the limit as far as our

**"I'd go from strip joint to strip joint—then go home and write a song."**

**PACKED**

a month after we finished the last tour there were guys from my label telling me, "Hey, we need a new record, get to work!" I just kind of looked at them and asked, "Are you kidding me?" I just wasn't into doing that. I didn't care if it hurt my career, or if it hurt the label's bottom line. It wasn't going to do it for me at that particular time. I'm not



gonna just go do something if I'm not motivated to do it. The label didn't understand that, and they weren't happy about it, but they've learned to live with it.

isn't any rock and roll out there, so we're doing what we do in something of a vacuum. I like it a lot more where there's a whole atmosphere that's good for this kind of music. I don't think

**Dave Wyndorf:**  
"This disc is more  
sarcastic in tone."



**HP:** Do you think the delay has hurt the response to **Powertrip**?

**DW:** I hope not, but it's hard for me to tell. The thing that hurts more than anything else is the fact that there really

we're ever gonna compete against Matchbox 20 for radio airplay.

**HP:** How do you feel this album differs from **Dopes To Infinity**?

**DW:** It probably is a little more sarcastic in its tone. The whole approach we took on this record was to present our view on society as we see it. We're not happy with the whole vibe that's going on. Rock and roll just isn't happening, sex isn't happening, drugs aren't happening... *nothing* is happening. This album is my view on a lot of that—all tempered through the spectrum of viewing life through the Vegas point of view. At least *real life* is happening out there.

**HP:** Monster Magnet has always had a huge European following—is your fan base there still bigger than your State-side following?

**DW:** I guess we'll find out with this album. The U.S. is supposed to represent 50% of the world's rock base by itself. I'd be real happy if we sell as many records here as we do throughout the rest of the world. Things are really big for us throughout Europe—they still understand what rock and roll is all about. Before this album came out I did a 28-day/25 city European press tour, and the response was really incredible. We're just about to start touring in Europe, and the advance reaction to the tour, and the sales response to the album, has really been strong.

**HP:** What are your tour plans in the U.S. We kept hearing that you were gonna be part of the OzzFest...then we heard you weren't. It kept going back and forth.

**DW:** Yeah it did. It was a dream of ours to be part of that tour. Obviously Sabbath was a major influence on us. There were discussions going on all the way back to March, but the key question boiled down to when the album came out, and how well it did. One of the most unfortunate things going on these days is that the quality of music really doesn't seem to make any difference to anyone. Everything boils down to sales. It's like what a record guy once told me; a record is "great" when it sells a lot—it sucks when it doesn't.

**HP:** Are your commercial expectations a lot higher this time around?

**DW:** Yeah, I guess they are. I was pleasantly surprised by how well the last album did. So I hope I'll be pleasantly surprised this time as well. But one of the things I learned is that expectations can never be met. As soon as you sell 100,000 albums, the label expects you to go gold. As soon as you go gold, they expect you to go platinum. The levels are always going to be high. You can never satisfy anyone...except yourself.

PHOTO: DEBBIE POCCIA







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The world is waiting to find out exactly what Trent Reznor's next move will be. Millions of fans dotting the face of Planet Earth find themselves impatiently biding their time until this figure—dubbed by his more ardent supporters as The New-Age Musical Messiah—decides upon exactly which course his artistic fates may follow. As the world anxiously watches and waits, Reznor continues to calculate each and every move he makes, forcing those around him to sweat out the potential consequences of his actions...and inactions. The questions sit perched on everyone's tongues—the answers remain buried under a cloud of mystery and intrigue. Will he finally release his oft-delayed new album? Will he go to war with those who control his musical destiny? Will he follow through on his thinly veiled warnings and turn his attentions solely towards finding and nur-

ture and loathing into the hearts of any true-blue Reznorite, those same fans know that such a scenario is far from impossible when a figure as unpredictable as Trent Reznor is concerned. They know full-well that he has threatened to derail his own career before, winning a battle with his original label,TVT Records, by threatening to fall on his own sword rather than risk what he perceived as artistic prostitution. Could such a situation occur again in 1998? We may all soon find out.

While details remain as rare as proverbial hen's teeth, there seems to be little doubt that a war of attrition has begun between Reznor and forces at his current record label. Reznor was ready to release a new album—one supposedly called

that the level of intensity between Trent and the label has been blown a little out of proportion, mostly since they're willing to do just about anything he says. But he is used to having total autonomy when it comes to his music, and anything less than that is apparently unacceptable."

Reznor's all-controlling stance has apparently gotten him in hot water with other factions of his extended artistic family in recent months. Even kindred soul Marilyn Manson—who is not only signed to the Nothing label, but has so effectively utilized Reznor as both mentor and producer throughout his rise to fame—has recently turned his back on Mr. R in the hopes of further establishing his own musical identity. Other artists, including those in the NIN off-shot project Filter, have continually complained about Reznor's controlling tactics and his "my way or the highway" attitude. While such statements may not come as a

# BALL OF NINE INCH NAILS CONFUSION

turing new talent?

Like a western gun-fighter of old, Reznor seems to garner great pleasure out of making those around him squirm as they wait and wonder—coercing those caught in his blinding aura to wither under the strain of his imposing nature. Sometimes it seems like it's all just a game to Reznor—a high stakes battle of human chess with winner-take-all results. But Reznor doesn't play that game by conventional rules; never has, never will. In fact, it often seems as if he creates his own set of rules as he goes along, hoping to create as much confusion as possible in the process. Certainly as the days, weeks and months pass without a new album from Nine Inch Nails, one must begin to wonder exactly who is winning Reznor's latest game of rock and roll Russian roulette.

"It's gotten to the point where there are people at Reznor's record label that really don't have a clue about what's going on," an inside source revealed. "They don't really know when his next album is coming out. It could happen tomorrow, it could happen next year—or it might never happen."

Could Reznor truly pack up his musical bags at some point in the not-so-distant future and walk away from his platinum-coated, award-winning musical life? Could he decide to put to rest Nine Inch Nails—one of the most commercially successful and critically lauded bands of the decade—and focus all of his abundant creative energies on producing other acts and running his own Nothing Records label? While such a notion might strike

**"There's a great deal of consternation surrounding the band right now."**

**Dissonance**—as far back as last summer. But when a few label forces supposedly stepped in asking him ever-so-politely to see if he could find it in his heart to possibly "tweak this" and "refine that", Reznor promptly drew a line in the sand. Apparently he viewed such corporate intrusion as nothing short of sacrilege, maneuvers designed solely to ruin his unique creative vision. So far neither party has been willing to cross that figurative line of Reznor's design, realizing that the consequences of such a move could turn out to be quite unsatisfying for all involved. While Reznor seems almost willing to sacrifice everything he's gained with NIN over the last half-decade in order to ensure his continued control, the folks at his label certainly are not.

"Cooler heads must prevail," our source revealed. "Otherwise nobody wins. I think

BY BRANDON HARGROVE

great surprise to those who understand the behind-the-scenes machinations of the Reznor mind, they still serve as a harsh warning of even greater potential problems that may eventually work to derail Reznor's high-minded ambition.

It seems safe to say that Reznor—and conversely Nine Inch Nails—stands at a critical crossroads in his career. Perhaps a somewhat more relaxed stance towards his music (and those who help him make it) could insure his continued ascendancy to the very pinnacle of rock and roll power. However, a continually harsh attitude towards those who work around him could eventually turn Reznor into something of a rock and roll pariah—an incredibly talented performer who in the eyes of many would be little more than an impossible-to-satisfy genius. Obviously, fitting in and playing by accepted music biz norms have never been high on Reznor's priority list. But if he doesn't change his tune—both figuratively and literally—in the months ahead he may find himself in the unexpected position of being on the outside looking in as we prepare for the impending Millennium.

"Trent may be playing with fire, but he seems to enjoy that," our source concluded. "He doesn't really care. He knows that somehow, someday he'll always be able to make his music and get it out to the public—he couldn't care less how far underground he may have to go to do that. He's not going to bend to fit into anyone's preconceived notions. We all need to respect him for that."

PHOTO: LARRY MARANO





**TRENT REZNOR**  
**HIT PARADER**



# MEGADETH

## MASTER BLASTERS

**"This isn't  
the first  
time hard  
rock wasn't  
considered  
cool  
by some  
people."**

BY SKIP PARKER

Over the last 15 years, Megadeth's Dangerous Dave Mustaine has seen it all. He's seen bands come and go, trends come and go and even certain parts of his personality come and go. Indeed, the years that distinguish Megadeth's rise to the apex of the heavy metal world have been characterized not only by an amazing flux in the quantity and quality of bands that Mustaine could view as his friends or rivals (as the case may be), but also by the marked change in the persona of the main Megaman himself.

Now long free of his once-habitual predilections towards drugs and drink, Mustaine has in many ways become a more mellow fellow. He no longer rails haphazardly against a variety of inner demons. And he no longer blindly lashes out at those he paranoically believes are trying to destroy his life and his music. Today, with a wife and family, and a stronger religious belief than ever, Mustaine's dander only seems to rise either when the subject of his occasional battles with his record label are discussed, or when his trademark Jackson guitar is strapped around his neck. But with the recent changes that the hard rock world has been forced to endure, including the virtual extinction of the brand of fire-breathing metal that Mustaine, to a great extent, helped invent, Dangerous Dave knows that there are potentially treacherous times ahead for both Megadeth and himself.

"You have to be aware of what's happening, but there's really not much you can do about it," Mustaine said. "This isn't the first time that the kind of music I like to play wasn't considered to be very cool by some people. To be honest, I feel kind of comfortable when we're the underdogs. I like selling a lot of albums and playing in front of big crowds, but there's something to a challenge that's real exciting."

As he tours the world as both part of the 1998 version of OzzFest and on his

own, the principle challenge that lies ahead for Mustaine and his metallic troops—guitarist Marty Friedman, bassist Dave Ellefson and drummer Nick Menza—is to find a way of putting a fresh, late-'90s spin on their hard hitting style. While many self-proclaimed music experts continue to state that conventional heavy metal, which enjoyed unparalleled success during the mid-'80s—is on a head-first (and potentially lethal) collision with the forces of more accessible rock in the months and years ahead, Mustaine—somewhat predictably—is far more optimistic about the form's chances of success. All he needs do to support his claim is point to the continuing phenomenon that is his former band, Metallica, a group that has seen no noticeable disintegration of their position as metal's most visible and successful unit. While Megadeth has long lived in Metallica's shadow (often much to Mustaine's consternation), there's little denying that the on-going success of Metallica bodes well for the future of Megadeth—as well as for the entire hard rock form.

"Heavy metal, hard rock, whatever you want to call it, has been around in one form or another since the very beginning of rock," Mustaine said. "To my ears, a lot of what people are labelling as 'alternative' today is nothing more than old fashioned hard rock with a slightly different stance. I know that good things never really go out of style, and I think the success of our last few albums and tours proves that."

At the moment, Mustaine has placed virtually all of his focus on the band's

on-going world tour—one done in support of their year-old album, **Cryptic Writings**. But that doesn't mean that he hasn't found at least a few moments to begin writing material for the next Megadeth album, a disc he hopes to have out sometime in 1999. But Dangerous Dave isn't about to let anyone or anything convince him to rush the band's next project. Despite the somewhat disappointing commercial reaction initially afforded the group's latest disc (it has yet to go platinum, in sharp contrast to the band's three previous efforts), Mustaine feels in his heart and soul that his band has never sounded better or rocked harder. In fact, when all is said and done, despite the marked anti-metal environment that greeted **Cryptic Writings'** initial release, the disc may well end up being one of the most successful hard rock releases of the last two years.

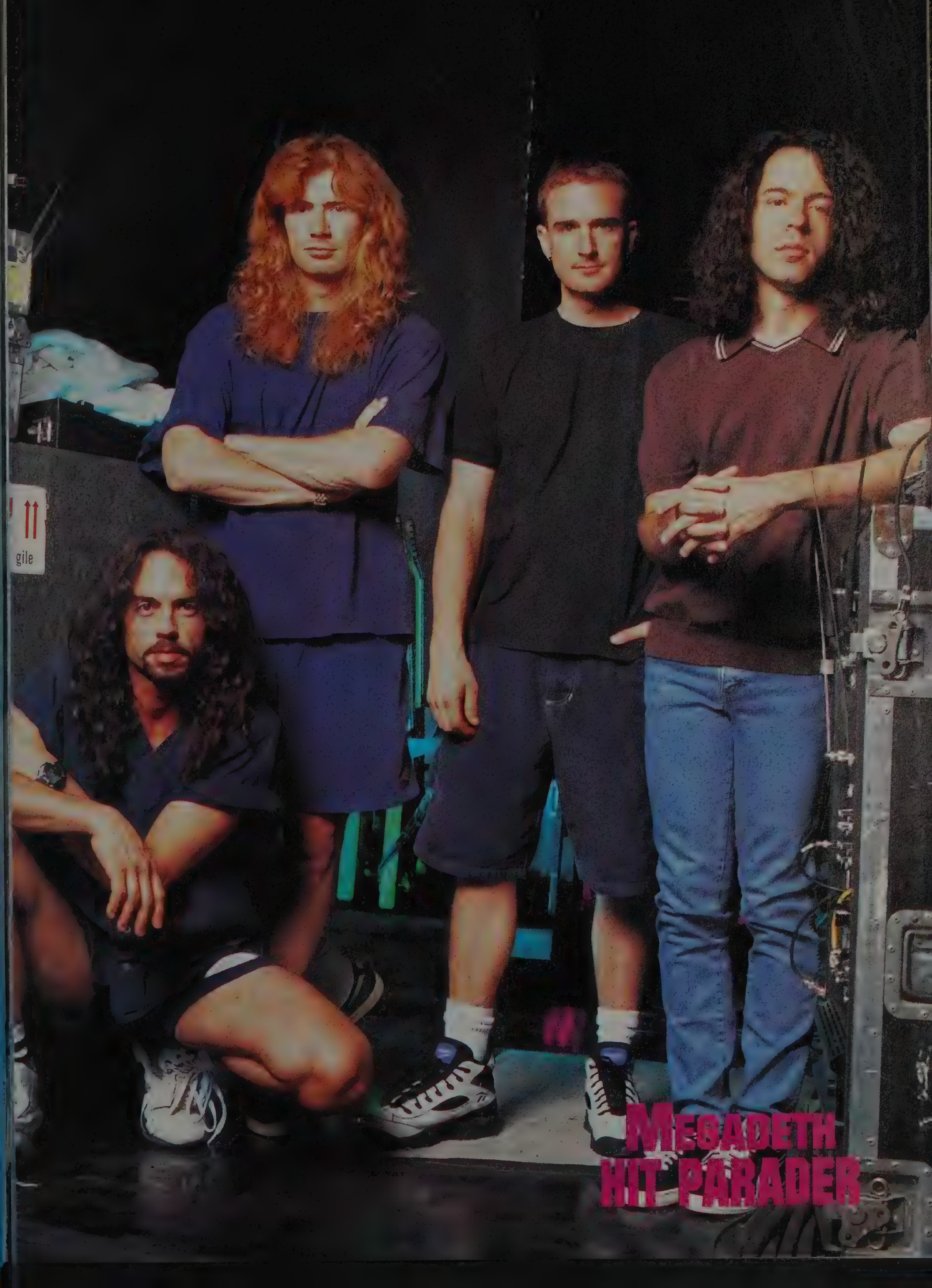
"You can't let sales alone dictate the success of an album," Mustaine said. "We all knew that the kind of music we play wasn't exactly hot at this time, but what are we to do? We play what we believe in. We're not setting ourselves up to be any sort of metal saviors or anything like that. In fact, just the opposite is closer to the truth: We'll leave all that hero stuff to other people—we just want to go out and play."

Certainly the Megamen were exposed to plenty of that "metal hero" stuff when they took part in last summer's OzzFest. In sharp contrast to Mustaine's "don't look at me" approach to metal leadership, the Mega main man saw up-close and personal exactly how the inimitable Ozzy handled the innumerable pressures associated with being the "Metal Godfather." While he admits his full-fledged admiration for Osbourne's efforts in support of the flagging metal cause, Mustaine insists that he simply isn't cut out for that kind of role. Rather, as he continues to grow and mature as both a man and as a performer, he prefers more than ever to let his music talk loudly and proudly for him.

"There's still so much that I want to do with my music," he said. "I think we showed some really different sides to what we do on **Cryptic Writings**, and I'm confident that we'll show some other sides in the future. But I don't think we'll ever really change our approach that radically. We enjoy playing the kind of music that we do, and the fans have certain expectations for us. If our style of music falls out of favor, so be it. But when we stand on stage in front of tens of thousands of screaming fans, it would be hard to convince us that hard rock isn't still viable. To these ears it's still the most exciting music in the world."

PHOTO: ANNAMARIE DISANTO





↑↑  
gile

**MEGADETH  
HIT PARADER**



Is the world ready for Korn TV? It seems like we've begun to find out...and so far the answer is a resounding YES! The world's favorite rap/meta unit has launched the precedent shattering project *Korn's After School Special* on their official internet website at [www.korn.tv.com](http://www.korn.tv.com), with true-to-life audio and video effects via the Real Broadcast Network. Needless to say band members Jonathan Davis, Fieldy, James "Munky" Shaffer, Brian "Head" Welch and David are totally jazzed by this latest development in their always interesting career. And while they agree that Korn TV (which made its debut in March and airs between 7:30 and 8:30 Eastern time every Thursday) adds an exciting new chapter to Korn's career, they insist that work on the show didn't detract one iota from the band's main focus—finishing work on their new album **Follow The Leader**.

"This is fun for us," Davis said. "We actually did the show live from the studio in which we were recording the album. It kind of kept us sane. It gave us an outlet for all the crazy things we wanted to do, and then we could turn around and get back to work on the music. We've been really involved with the internet over the last four or five years, and this was just the next logical step for us. It's the perfect extension of what Korn is as a band."

As Davis indicated, Korn's involvement with the internet is far from a recent development. As far back as 1994, when the band released their self-titled debut album, the group had already established their first web presence at [www.korn.com](http://www.korn.com)—a site that quickly became one of the most popular rock stops in webdom. By the time their 1996 disc, *Life Is*


Jonathan Davis:  
"We're really happy with the way this album has turned out."

**Peachy** arrived, the site had expanded to the point where over 60,000 people tapped into the band's website e-mail list in order to uncover the latest derring-do in the world of Korn. Now, each week the original Korn site receives 35,000 hits from fans anxious to learn everything they can about their hard-rockin' heroes—and few bands have ever cooperated with their website audience with the ferocity of the Kornsters. They personally answer many of the e-mail questions, present downloadable video clips and feature live chat session in their special "Korn Palace" chat room.

"The original web site was really invaluable to us because it let us get in direct touch with the fans," Davis said. "I can't think of anything that's more important to a band. Sometimes when you're locked away in the studio—or even locked away on your tour bus when you're on the road—you don't have that kind of contact. You don't know what they like and what they don't like. The web sit was our way of finding that out. Things just kind of built from there for us."

The success of their original web site led directly to the concept of Korn TV, which as anyone lucky enough to catch the weekly show knows is an

PHOTO: JEFFREY MAYER



# KORN HEATING IT UP

BY ROB ANDREWS



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| 3. <input type="checkbox"/> HARD ROCK Aerosmith, Van Halen                | 11. <input type="checkbox"/> DANCE Robyn, Backstreet Boys              |
| 4. <input type="checkbox"/> ROCK/POP Billy Joel, Fleetwood Mac            | 12. <input type="checkbox"/> CHRISTIAN Bob Carlisle, Point Of Grace    |
| 5. <input type="checkbox"/> CLASSICAL Yo-Yo Ma, James Galway              | 14. <input type="checkbox"/> GOSPEL God's Property, BeBe & CeCe Winans |
| 6. <input type="checkbox"/> JAZZ David Sanborn, Miles Davis               | 15. <input type="checkbox"/> CHRISTIAN ROCK Jars Of Clay, dc Talk      |
| 7. <input type="checkbox"/> METAL Megadeth, Pantera                       | 16. <input type="checkbox"/> LATIN Graciela Beltrán, Olga Tañón        |
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often hilarious, always spontaneous, occasionally insightful look into the wild and wacky world of Korn. Part talk show, part video showcase and part free-form, stream-of-consciousness venting, Korn TV has quickly become a "must see" event in the lives of thousands of Korn-aholics around the nation. From the moment the band's debut *Korn's After School Special* webcast hit the net on March 5, those fans knew their lives would never quite be the same again.

"The show allowed me to see and hear so much about Korn," said one site e-mail enthusiast. "I wish every band had the guts and the smarts of Korn to try something like this. Sometimes I think that bands don't give their fans the kind of respect they deserve, but Korn obviously does. They've gone out of their way to reveal a lot of their private stuff—the kind of stuff that real fans want to see and hear."

In all honesty, however, while all the action on [www.korntv.com](http://www.korntv.com) is undeniably entertaining, and eminently amusing, it all only served as a precursor for the arrival of Korn's eagerly-anticipated third album. Recorded in Los Angeles from January through April, the disc stands as a bold and brash statement-of-purpose for these cutting-edge rockers, the next logical musical move for Korn in their already-noteworthy rock and roll career. Working with the acclaimed team of producer Steve Thompson (best known for his work with Guns N' Roses) and engineer Toby Wright (who produced for Alice In Chains), this time around Korn has put together a disc that showcases both their heavy, hard hitting rock exploits and their cutting edge lyrical forays. In short, it is Korn at their very best.

"We're really happy

**"With our third album we really understood what we wanted to do."**

with the way the album has turned out," Davis said. "This is our third record, so by now we have a pretty good idea of what we want to do when we go into the studio. We've been working with people who are incredibly supportive but who aren't shy about telling us when they don't like something. That kind of process got us focused on the songs that we've done this time, and we think they're some of the best things we've ever recorded."

With their new disc now in stores,

action still heating up on [www.korntv.com](http://www.korntv.com) and a new world tour about to start, one might begin to wonder when the Korn boys find time to eat or sleep. But according to these guys, when you're doing things that you love, quite often it doesn't even seem like work. They know that the year ahead will be filled with new challenges, especially in light of the focus their record label is taking towards making sure that Korn's latest disc becomes a platinum-selling success. Yet true to their fun-loving nature, these West Coast rockers are taking it all in stride. Sometimes it seems that Korn remain unduly unaffected by all the success and all the acclaim that's come their way. And according to Davis, that's just the way they want to keep things going for as long as they can.

"We've never been the kind of band that feels real comfortable being driven around in long limousines or staying in real fancy hotels," he said. "We don't want to lose touch with where we've come from, and the audience we're still trying to reach. It's our job to stay in touch with those people by any means possible, whether it's through the internet, or just hooking up with some of them after a show. By doing that we believe we can keep alive all the things that have always made Korn so special."

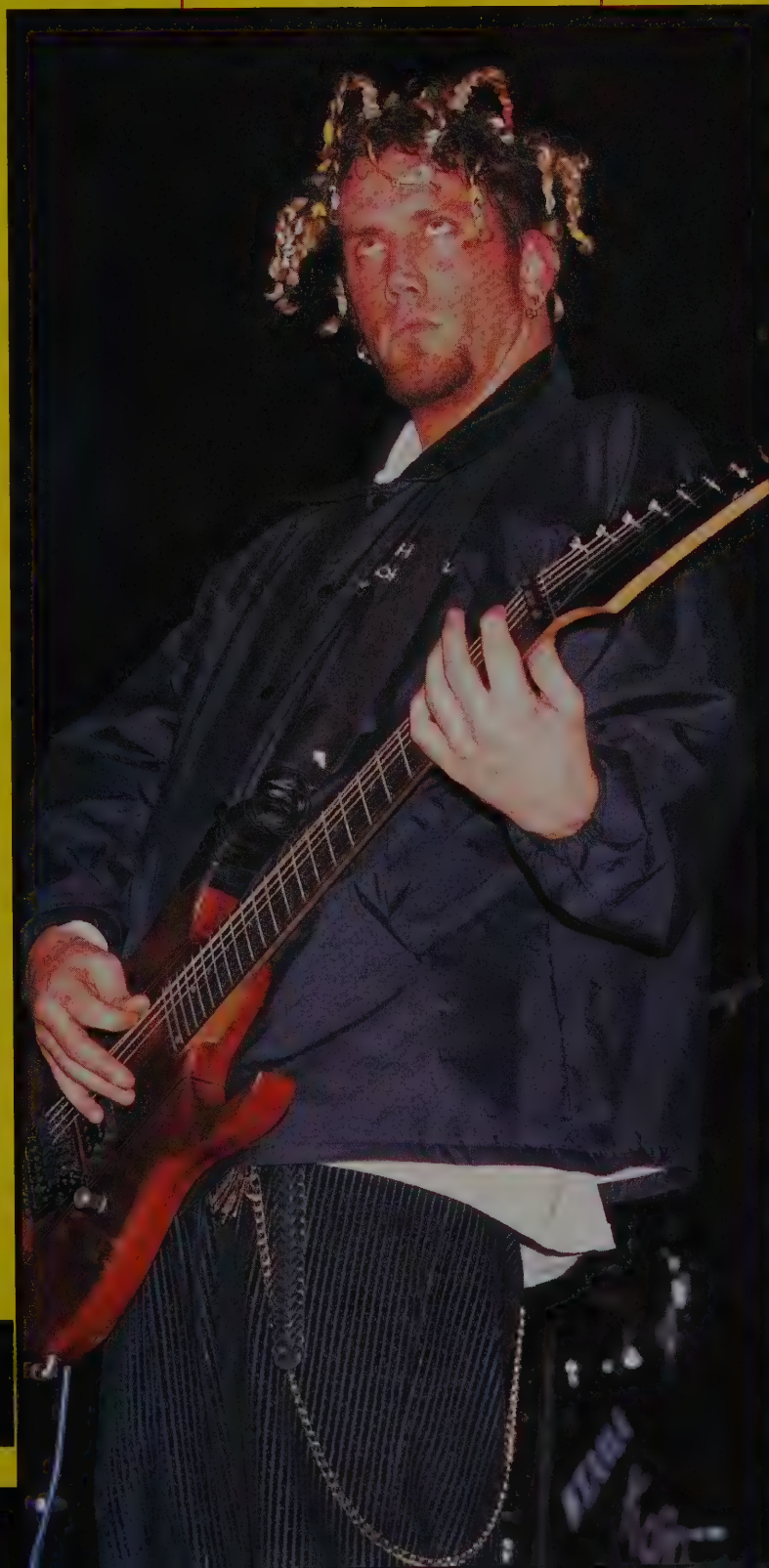


PHOTO: JEFFREY MAYER

**"We can't wait to get back on the road."**



# FALL PREVIEW '98 A SPECIAL REPORT

BY NICK HARTER

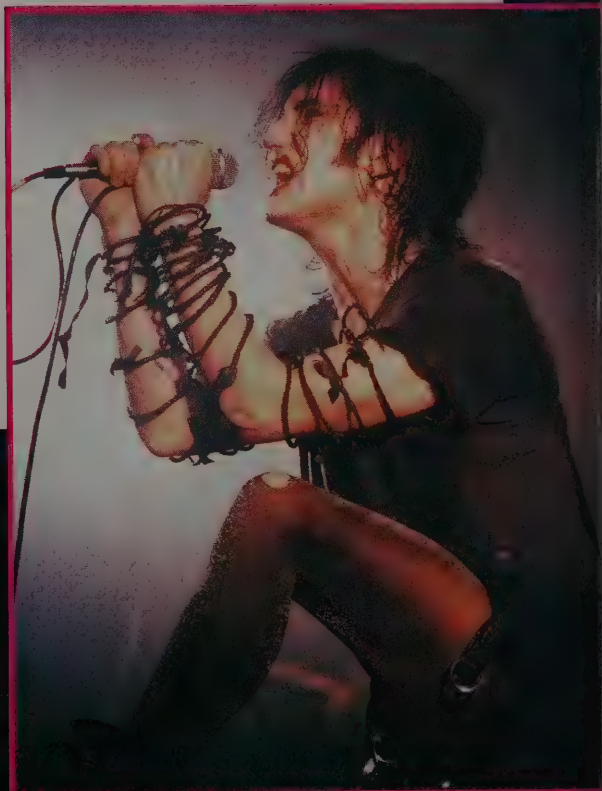
**F**all has always been the busiest time of the year in the entertainment industry. Television starts its new season, movie studios launch some of their biggest potential hits and the music business presents many of their guaranteed chart toppers. Indeed, once the heat of summer begins to wear off and a noticeable chill begins to hit the air, the entire entertainment industry acts as if it's been revitalized, presenting an incredible variety of dollar-grabbing activities for the ever-hungry American consumer to enjoy. With all that in mind, we figured now was the perfect time to present to you our special Fall Preview '98 of the hard rock scene, focusing in on the bands most likely to be making the most significant impact on the sales charts, radio, MTV and the concert scene. All-in-all, it promises to be one of the most incredible times in the long and glorious history of rock and roll.

## NINE INCH NAILS:

By now it almost seems mundane to say that Nine Inch Nails—and that band's driving force, Trent Reznor—remain among the great enigmas of the hard rock world. Three years have now passed since the release of NIN's last disc, and despite a near-constant stream of recent rumors indicating that the group's next effort is now completed and ready to go, there still seems to be no clear-cut decision in regard to where when and *if* the new disc (rumored to be called **Dissonance**) will emerge. Still, forces at the band's record label (with whom Reznor has supposedly been engaging in a war-of-words in regard to the new album's quasi-controversial contents) are hoping perhaps against hope for Reznor's next magnum opus to have a fall release. After all, nearly everyone agrees that no matter what that disc's contents may contain, it is almost guaranteed to take NIN to the very pinnacle of the rock and roll stratosphere and further cement Reznor's position as the Renaissance Man of his generation.

## KORN:

The Korn brigade seem primed and ready to take over the rock world with the release of their eagerly anticipated new disc, **Follow The Leader**. With the health of all band members back to tip-top shape (you may recall guitarist James "Munky" Shaffer contracted a serious illness last summer), these rap-metal masters will be returning to the road this fall for an extensive North American tour. That tour, by the way, will take the Kornsters into some of the biggest arenas on the continent, in an attempt to "bring back the real fun of rock and roll shows," according to vocalist Jonathan Davis. Indeed it seems as if Korn is destined for some pretty big things in the months ahead!







**KORN**  
**HIT PARADER**



## MARILYN MANSON:

Marilyn Manson may well be advised to label the fall of 1998 as his "make or break" time. According to whom you choose to listen to—and whom you choose to believe—by year's end Manson will either be one of the biggest stars in the history of recorded music...or a has-been whose 15 minutes of rock and roll fame have already come and gone. With the release of the Manson gang's Billy Corgan-produced new album, and the beginning of their latest headlining tour, it is clear that the eyes of the rock world (and perhaps even the world in general) are squarely focused on heavy metal's Prince Of Perversity, with some wishing him to scale the highest heights and others wishing him to plummet straight to the depths of hell. It is this amazing dichotomy that continues to fascinate and enthrall millions when the subject of the ubiquitous Marilyn Manson is brought up.

## METALLICA:

It took Metallica more than six months following the release of their latest album, **Reload**, to get their road-show back in operation. But once they did, this legendary unit once again showed why they've earned the titled The Hardest Working Band In Show Biz. Despite the incredible success they've enjoyed over the years—with album sales totalling well in excess of 30 million—Lars, James, Jason and Kirk seem *never* to lose an ounce of their primal rock and roll spark, and as they tour the world this fall, it is that fiery drive that will once again bring the fans out in droves so that they can bask in the glory this is, was and will always be Metallica.

## KISS:

Kiss have done it again! With the release of their new album, **Psycho Circus**, and the beginning of their latest "larger than life" world tour, these legendary Costumed Crusaders have once again grabbed the attention of the entire rock world. Call it panache. Call it style. Call it savvy. Whatever the reason may be, it seems as if Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss can cram themselves into the spotlight with more skill than any other band currently inhabiting the hard rock sphere. Already their fall world tour has become one of the "hottest" tickets around, and with initial response to the band's new music promising to be nothing short of spectacular, it's a safe bet that the Kiss Army will be out in force chanting the words to every song the band plays on stage...both old and new.

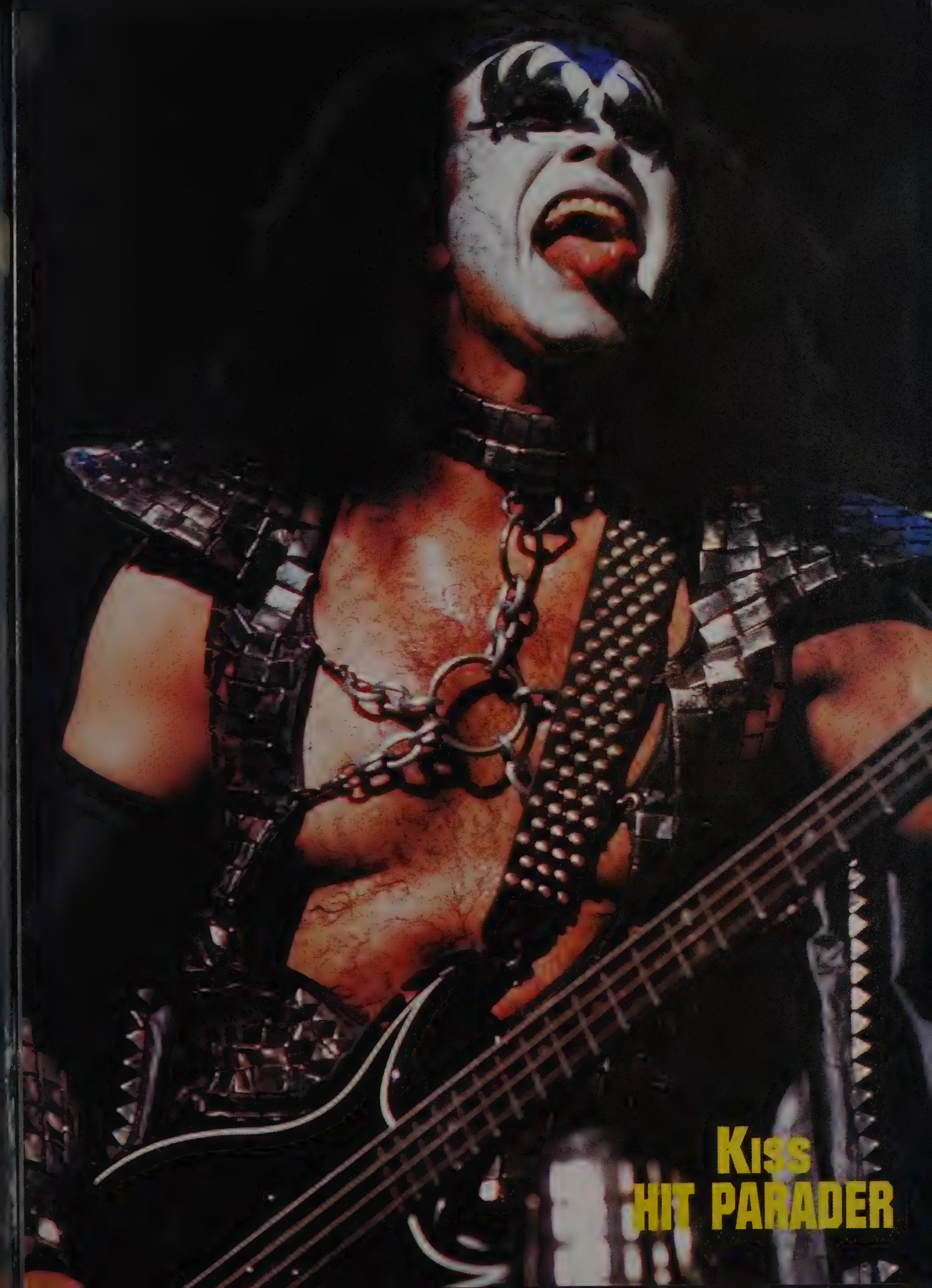
## VAN HALEN:

With the addition of frontman Gary Cherone, Van Halen has clearly entered a new era—their *third* era. And with the success of their latest disc, **III**, these precedent-shattering hard rock greats have further solidified their position as one of the most important and influential bands of all time. But perhaps fan interest in the group's current world tour (which should continue until December) has as much to do with the on-stage chemistry between Cherone and the VH gang as it does with the great music that is guaranteed to be presented on a nightly basis. Considering some of the high-profile disagreements that have occurred within the band in the past, fans are flocking to arenas worldwide just to make sure that all is well within this truly historic unit.



PHOTO: KEN SETLE





**KISS**  
**HIT PARADER**





**SEVENDUST  
HIT PARADER**

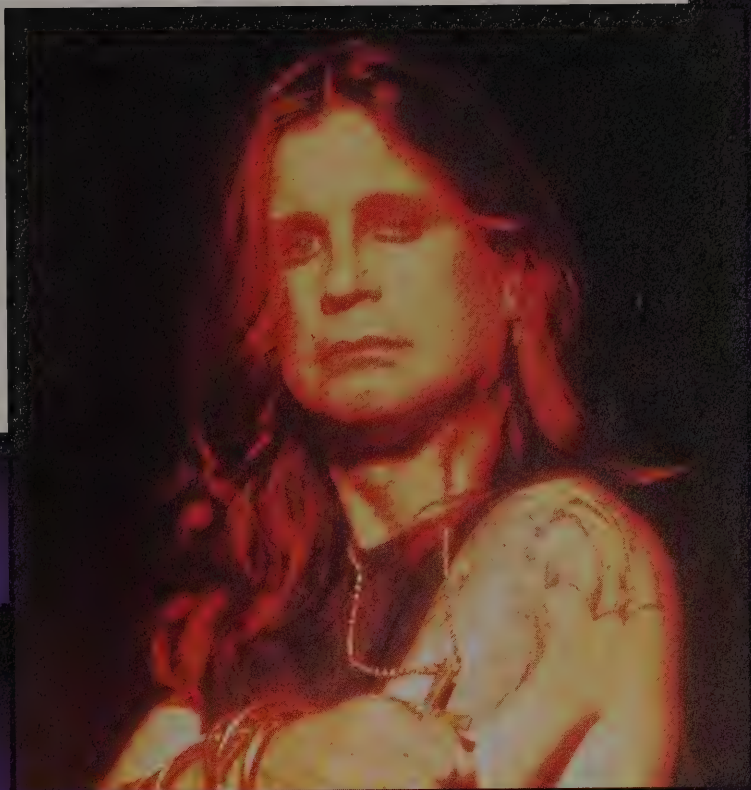


## OSZDY & SABBATH:

In the wake of the incredible fan reaction provided their historic live album, it seems safe to say that the fall of '98 will be a busy time for Ozzy Osbourne and his once-and-future bandmates in Black Sabbath. While the live disc featured only two new studio tracks, it is known that Sab mainstay Tony Iommi spent the summer living in Osbourne's palatial mansion where the pair spent most of their time writing songs for a **new** Sabbath disc that should appear early next year. While some skeptics felt that an Ozzy/Sabbath partnership would never last due to conflicting egos, it seems that these Princes Of Darkness are back together for the long haul.

## SLAYER:

Slayer has always been a band of extremes. Either you love 'em with a passion that borders precariously on the insane, or you hate them with an almost equal fervor. But with the appearance of **Diabolus in Musica**, their first album in over three years, and the commencement of a world tour that will see them on the road at least through the end of the year, these West Coast bashers have loudly and proudly reclaimed their position as The Most Dangerous Band On Earth. Their albums may not top the charts (though their latest may end up going platinum before it runs its course), and their tours aren't covered by the main-stream press, but to those metalheads in-the-know Slayer still remains as potent a musical force as ever.



## SEVENDUST:

Hailed by many as the "saviors" of heavy metal—and anointed by others as the leaders of the rap/metal revolution, big things are certainly expected from Sevendust this fall. By then the band may well have their eagerly-anticipated second album out—if not, the disc will be well underway, with a pre-Christmas release virtually guaranteed. When that album does make it onto local record store shelves, expect this uniquely tuneful metallic unit to grab hold of hard rock's upper echelons, and not let go.



## ROBERT PLANT & JIMMY PAGE:

Prior to the spring release of **Walking Into Clarksdale** it had been more than 18 years since Robert Plant and Jimmy Page last created a new studio album together, and that was back when they were the seminal forces behind the legendary led Zeppelin. But once fans—both old and new—realized that these veteran rockers still had what it took to shake, rattle and roll, it became apparent that their summer/fall world tour was going to be one of **the** major hard rock events of the year. Deftly blending their new studio creations with storied Zep classics, this duo has once again shown that they've probably forgotten more about making great rock and roll music than most of today's top bands will ever know.

## PEARL JAM:

When Pearl Jam put tickets for many of their East Coast concerts on sale no less than **five months** before those events were to take place this fall, many music biz insiders openly wondered why. Apparently, not only were the Jammers hoping to see how strong demand for their shows might be, they were trying to pump some extra life into their latest album, **Yield**. In truth, while the disc has meandered through the mid-levels of chart territory, PJ's tour has been an unquestionable success on every imaginable level. With the only apparent problem stemming from the need to replace drummer Jack Irons with former Soundgarden skin basher Matt Cameron (a move hardly noticed by most fans), Vedder and the gang have wowed the fans at every stop along the tour highway.







# MARILYN MANSON

HIT PARADER

PHOTO: EDDIE KALLUK





It was about an hour before Pearl Jam was scheduled to take the stage, and Stone Gossard was standing by himself outside of the band's spacious backstage dressing area casually perusing an afternoon newspaper. Caught amid the hustle-and-bustle of the band's pre-concert proceedings, no less than half a dozen giggling teen-aged fans (winners of a local radio contest) walked right past the world-renowned guitarist without even acknowledging his existence. It was evident that none among these "avid" P.J. followers even recognized the low-profile axe-master, though his face was ironically emblazoned upon one of the bootleg Pearl Jam T-shirts that one of the young fans was proudly wearing. The snub didn't seem to bother Stone in the least. In fact he seemed almost relieved that yet another identity "crisis" had passed without incident. As he kept on reading as if he was situated in his living room back home in Seattle, Gossard was the first to admit that he's never about to equal the likes of Ozzy Osbourne, Marilyn Manson or Paul Stanley in the instantly-recognized Rock God sweepstakes.

"I get recognized often enough," he said

# CHANGE OF FOCUS

with a sly grin. "But I can go out quite a bit and not get mobbed like a lot of guys in other bands do. I think that's kind of cool."

Over the years, despite selling over 40 million albums since their emergence in 1991, the guys in Pearl Jam have come to grips with the notion that they'll never rank among the most famous faces in the rock world. With vocalist Eddie Vedder receiving the lion's share of media interest (for both positive and negative reasons), the group's other members—Gossard, guitarist Mike McCready, bassist Jeff Ament and tour drummer Matt Cameron (who took over for Jack Irons in April)—continue to be able to go about their business in relative obscurity. While Gossard and Ament, in particular, have assumed a much more high-profile approach in conjunction with both the release of the band's most recent album, *Yield*, and the start of their first full-scale American tour in five years, for the most part the Jammers remain primarily known for their music rather than their smiling—or not-so-smiling—mugs. It's a status that these Emerald City legends work hard to maintain.

"We don't want to do anything special to attract attention to ourselves," Ament said. "What's the point? The focus should always be on the music."

Indeed the focus should be on Pearl Jam's music...and it is! With *Yield* having already sold well over a million copies, and their sold-out tour ranking as one of the year's most

prominent rock and roll success stories, those who foolishly predicted that the demise of the so-called Seattle Scene was at hand have been proven grievously wrong. It's true that Pearl Jam may no longer rule the rock roost as they did in the early '90s when such albums as *Ten* and *Vs.* radically changed the face of the contemporary music landscape. But as proven on *Yield*, these guys still have the drive, the smarts, and the talent to keep making significant inroads into the rock stratosphere. In fact, with far less public scrutiny now peering at Vedder's every move, it seems as if the Pearl Jam rock and roll machine is happier and healthier than at any

*Alive* first helped introduce Pearl Jam's unique musical stylings to the rock world. Today's approach, as exemplified by such new songs as *Given To Fly* and *Brain Of J*, seems far more daring and less bombastic—quite fitting for a band that's already scaled the heights of music industry acclaim, and has come back from that precarious journey a far wiser and more mature band.

"You learn from everything that happens to you in life," Ament said. "And we've learned a great deal over the years. I think we're the same people we've always been, but as a band we have grown up quite a bit."

# PEARL JAM

**"The focus shouldn't be on us—it should be on the music."**

BY THOMAS WATERS

previous point in the group's storied history.

"All you've got to do is hang out with them for a little while to see how together they are right now," a band confidant revealed. "Eddie's really into this tour—as is everyone else. I think things have gotten better for them because they've grown a lot more comfortable with the idea of being famous—and at the same time the heat of their fame has cooled down just a bit. When you put those factors together, you get a band that's really happy with exactly where they are in the rock world."

And exactly where is Pearl Jam in the rock world of 1998? Apparently they're at the very top of their game, that's where! What this one-time commercial juggernaut has evolved into in mid-life is an amazingly proficient, technically brilliant, artistically daring unit that seems quite content to trade a degree of commercial success for a healthier dose of aesthetic self-satisfaction. Certainly there are still those fans who yearn for the earlier days when songs like *Jeremy* and *I'm*

Much of the band's new-found maturity is in evidence as they prowling the footlights on their current world tour. Utilizing a stage virtually devoid of the props and gimmicks that for so long have characterized "arena rock", Pearl Jam have characteristically chosen to place the focus of their nightly presentation squarely on their musical output. Utilizing a heady blend of time-tested material from their earlier discs (much of which the band has never before had the chance to perform on stage) along with new songs drawn from *Yield*, the group's two-hour show is a non-stop thrill ride of emotive rock and roll.

While Vedder invariably remains the band's primary focus—his stage gyrations and facial contortions drawing a never-ending series of cheers from the packed throng—it is the Jammer's dynamic guitar duo and their rock-steady rhythm section that keep the concert moving along at break-neck speed. In all, the magic of Pearl Jam may well be that despite all the trials and tribulations they've suffered through, and despite their clearly disparate personalities, when placed together on stage, these five dynamic musical forces invariably come together in a brilliant display of rock and roll unity.

"We're enjoying ourselves," Gossard said. "There's nothing we'd rather do than play music with one another, and we're having that chance every night. What could be better than that?"





**EDDIE VEDDER**  
**HIT PARADER**



# PANTERA

# LIVIN' LARGE



Pantera: "We stay true to our fans and our music."

**B**elieve it or not, Pantera— those cowboys from hell have released only four studio albums, and it doesn't look like there's going to be a fifth one released this year. It's not like Pantera have been hanging around the pool swillin' beer— they've been doing what Pantera do best... tour.

"We stay true to our fans and our music," declares guitarist Dimebag Darrell. "We haven't conformed to any trend. We went against the grain and blew it up. Selling out would be against what we're all about."

Pantera have toured their butts off, in the process becoming one of the seminal metal bands of the 1990s. They live the quintessential rock and roll lifestyle— just as Metallica did a decade before. Vocalist Phil Anselmo, drummer Vinnie Paul, Dimebag and bassist Rex Brown are quite simply the most loud and rowdy contingent of hell raising rock cowboys that you'll ever run into. As insurgent Pantera happens to be, they've struck a chord among the frustrated youth of the world. Constant touring has helped them sell nearly 8 million albums worldwide.

"There's nothing cooler than jamming

BY JODI SUMMERS

every night with 5000 close friends," declares Rex.

Sounds like the ultimate musical fantasy— but life on the road with Pantera has not been all keg parties and bitchin' babes on bikes. Phil, tortured soul that he is, has lived in the tradition of so many other distraught lead vocalists like Curt Cobain, Weiland, Layne Staley and Anthony Kiedis— he has played with the demon of drugs. He said he was a recreational drug user— not an addict. He claimed to be more addicted to lifting weights before a show than shooting heroin. Regardless of his usage habits, heroin nearly killed Phil. In July 1996, while on the road, he had an overdose. Upon his recovery, Phil issued this statement:

"I, Philip H. Anselmo, immediately after a very successful show in Dallas injected a lethal dose of Heroin into my arm, and died for 4 to 5 minutes. There was no lights, no beautiful music, just nothing. And then after 20 minutes (from what I heard later) my friends slapped me and poured water over my head all basically trying to revive me. The paramedics finally

arrived and all I remember is waking up in the back of an ambulance. From that point on I knew all I wanted was to be back on the tour bus, going to the next gig. Instead I was going to the hospital where I was released very shortly. You see, I'm not a Heroin Addict. But I am (was) an intravenous drug abuser. The lesson learned here is that every nightmare ever heard about O.D.ing, and or, Heroin is terribly true. I have since then recovered completely, the Pantera tour uninterrupted. I intend to keep it that way! Special thanks to my family and friends who supported me, and the fans who pump me up to the hilt. One message to everyone in this world. I am not a weakling groping for sympathy. I WILL NOT DIE SO EASILY! I'm here to piss off the music press for a long time to come.

Very Sincerely,  
Philip Anselmo

Thankfully, Phil has cleaned up. He began change by going right back to work. Hindered only by Anselmo's momentary death, Pantera continued on the road. Songs were recorded, scrutinized, and cleaned. Fourteen tracks which are the true fire power of the Pantera live



arsenal found their way onto Pantera's most recent release, **Official Live— 101 Proof**.

"After seven years of playing live, we wanted to put out a record with all our best tunes," relates Vinnie. "Songs that have our own TLC instead of all that foolishness that happens when a band puts out a greatest hits album or some over-dubbed live album."

Pantera put out a new album and went

to our fans," says Vinnie. "Our deal— what we do— is a live deal. The fans are so much a part of that."

In addition to concert footage, **Watch It Go** features clips from the last two Pantera albums, **The Great Southern Trendkill** and **Far Beyond Driven**. The video— directed and edited by Dimebag— meanders with Pantera backstage, sharing moments of life with other metal legends like Marilyn Manson and Kiss.

Rex packed up six of his 15 basses— including a black, five-string custom Stu Spector, several Fernandes Telecasters, and "a big orange acoustic Kramer that I call The Pumpkin"— and headed back on the road.

"Our fans have been nothing but great," exclaims Phil. "I have letters saying, 'Thank God you are still here. Thank God Pantera are doing what they are doing."

## **"We went against the grain and blew it up."**

Thank God you didn't try to sell out and make the quick buck.' As far as support from the people, it's flourished like hepatitis, it's been wonderful!"

Finally, in February of this year, Pantera unpacked their suitcases and washed their jeans. (They practically walked to the wash.) It was time to take a break and work on some new material, songs that are somewhat more uplifting than the tunes off of the last album.

"The stuff off **The Great Southern Trendkill** comes from a very negative viewpoint— real hateful, real spiteful, not necessarily where I want to be, and not necessarily the message Pantera would want to convey," stresses Phil. "We are ready to go forward. What we've done with these new songs is taken our southern roots. We haven't gone back to **Cowboys From Hell**— but the new songs reminds me of that type of thing."

Pantera took a break from writing to check out the Grammy Awards, where their song Cemetery Gates was nominated for Best Metal Performance. By then, they had sat still long enough. As you read this, Pantera will be back out doing what they love— touring.

"We have had a very long career, considering that every other popular band which has been the young, cool supergroup has gone," states Phil. "Pantera has now gotten deeper, because of the longevity, because of the ferocious loyalty our fans have for us."

Late spring saw Pantera heading to South America and then Europe. At the moment, the band plans on being in the studio in the heat of August— but they're in no hurry, if they get some good summer tour offers, they may play some festivals. They will eventually get into the studio, there's just no saying when.

"It's been an obligation to consistently put out albums with raw attitude and grit, to maintain that signature sound Pantera has invented," concludes Phil. "Pantera's music is a lot more than just this power outlet; it's a whole life. There is no way you can take this band with a grain of salt, it is all consuming— a good type of consuming."

**Watch It Go** is a good watch. It debuted at #1 on the **Billboard** Music Video Charts, and like the band's previous two home video releases, **Vulgar Video** and **Cowboys From Hell**, went gold.

Wow! Whoopie! Pantera celebrated going gold again by going back on the road. This time they played a bunch of dates in the Northeastern United States.

back on the road. They did the OzzFest, they wandered the country on their own. They finally stopped for a holiday break around the time their video **Watch It Go** was released late last year. Culled from years of relentlessly taping shows, the video is a rousing chronicle of Pantera's antics both on and off the stage.

"We've always taken our music directly

Dimebag:  
"We haven't conformed to any trends."



Jimmy Page and Robert Plant were casually lounging in their luxurious penthouse suite situated on the 28th floor of a downtown New York City hotel. It was late in the afternoon on a glorious spring day, and the pair couldn't help but duck out on the large veranda that abutted their suite's living room to grab a breath of fresh sun-drenched air. Following two day's worth of non-stop press interviews, during which media members from around the world had sojourned to the Big Apple to have an "audience" with these two crown princes of rock and roll, both Page and Plant were growing a bit tired with the whole ordeal. Plant puffed non-stop on a cigarette while Page anxiously ran his hands through his surprisingly short crop of black hair.

It was readily apparent that this legendary duo had come to their wit's end when it came to discussing the details of their life, their historic past with Led Zeppelin or even their most recent accomplishments on the disc **Walking Into Clarksdale**. While they both put on brave faces, smiling effusively and passing mundane banter with the seemingly never-ending array of media scribes, it was clear that the pair preferred to be somewhere, *anywhere* else. Still, after not having recorded a new album together in nearly 20 years, Page and Plant could understand why the world's music fans seemed to hold virtually limitless interest when it came to the inner machinations that surrounded their latest project.

"Actually, it's been quite a bit of fun," Plant said in regard to the barrage of ques-

tion the fact that Page and Plant had not seriously worked together on new music since the demise of the immortal Zeppelin in 1980, the quality and uniformity of **Clarksdale's** musical content is almost astounding. But perhaps nothing should be shocking when one considers the depth and breadth of the rock and roll brilliance this duo has presented—both together and apart—throughout their lengthy careers.

"The trick for us was to present music that we both liked and felt comfortable with without needing to directly confront the ghost of our past," Page said. "It's natural that there will be an immediate associ-

there are few of the banshee wails and fleet-fingered guitar runs that defined this pair's earlier work. In their stead, however, is a more mature, contemplative, yet no less enthralling approach that has drawn upon exotic instrumental textures and new musical flavors to provide Page and Plant's new works with a heady blend of power and style.

"When we began to write music for this album we knew that we wanted to create something that reflected who and what we are today," Plant said. "We have each grown a great deal since we last worked together in the studio, yet we instantly realized that many of the basic elements in our approach had stayed very much the same. Our love of the blues, and our sense of musical history was still there. There were clearly a number of Middle-eastern influences in Zeppelin, so it shouldn't be too surprising that they're still there. I like to think we've taken a number of familiar elements and simply let them mature and

# PAGE & PLANT

## BACK TO THE FUTURE

BY ANDY SECHER

**"There's no reason for our past accomplishments to affect our current work."**

tions the pair had recently undergone. "Most of the writers seem to know more about our history than we do. There was one writer from France who had dissected the **Walking Into Clarksdale** album in a most brilliant way. We enjoyed his insights. He seemed to understand exactly what we were trying to do. It has been a bit of an ordeal going through this interview process day after day, but the enthusiasm that everyone has brought to it has made it very enjoyable."

While Plant would not reveal the "secrets" of the new album that the anonymous French journalist had uncovered, he was only too happy to offer his own insights into **Walking Into Clarksdale**. With a title that makes reference to the quaint Mississippi town where blues legend Robert Johnson first wrote and sang about the legendary "crossroads", and a sound that presents a veritable smorgasbord of international influences, the disc is clearly a quixotic mix of the expected and unexpected. Considering

ation between our past accomplishments and what we're doing today. But there's no reason for the music we produced 20 or more years ago to stand as a deterrent of any sort against our desire to expand our musical vocabulary."

"There are elements of this album that should feel somewhat familiar," Plant added. "But there are others that clearly should not. At times we offer a whisper when perhaps you might expect a bang. But working with Jimmy again has opened so many doors for me. It's been a continually surprising and awakening experience. Needless to say, the results have thrilled both of us."

Those results have obviously thrilled the duo's ever-loyal following as well. While reviews for **Walking Into Clarksdale** have been somewhat mixed, in general fan response to such new tunes as *Most High* and *Shining In The Light* have been overwhelmingly positive. No, there is little of the sturm und drang metallic excess that so characterized Zeppelin in their heyday. And

evolve right along with us."


"I believe our fans will be very open to experiencing whatever changes we've undergone in our music," Page said. "There really is little point to merely trying to recreate what you have already done in the past. Anyway, that wouldn't ring true today. We may still love much of that music, but its point of relevance to our lives has shifted."

Of course, the question now becomes how the pair's new material will fit into a live set that will be heavily laden with classic Zeppelin material. While Plant insists that the pair will play virtually all of their new songs during their extended State-side concert tour (which now promises to stretch well into next year), both he and Page learned, somewhat to their chagrin, during their previous tour together in 1995 that their audience comes primarily for one reason—to hear classic *Zeppelin* material! How the pair will handle the dilemma of blending old and new promises to be one of the most intriguing rock and roll stories of the year. But it seems safe to say that when Jimmy Page and Robert Plant are concerned, virtually *anything* is possible.

"As we went along last time we developed a better feel for what we wanted to play and for what the fans wanted to hear," Page said. "I'm certain much the same will be the case this time. We'll have perhaps 25 or 30 songs ready to play, and we will shift our set around from night to night to keep everything fresh. Each show should be quite different from the one before, which is what promises to make things very interesting for all involved."

PHOTO: CHRIS FLOYD





**PAGE & PLANT  
HIT PARADER**



**S**ome might think that with the across-the-board success of their latest disc, *III*, this would be a time of great vindication for Van Halen. But Eddie Van Halen is waaaaay too cool for any of that. After sitting atop the rock pile for more than two decades, after selling over 40 million albums world wide, and after packing arenas from Tucson to Tokyo, vindication is just about the *last* thing on the mind of this legendary guitar great. Sure, Eddie and bandmates Michael Anthony and Alex Van Halen knew that they were taking a big risk when they canned long-time vocalist Sammy Hagar two years ago, and then played with fire as they toyed with the notion of reuniting with original mouthpiece David Lee Roth.

call, and the music that's come out of that decision tells me it was the right call."

With Cherone's powerful voice leading the way, no one can doubt Eddie VH's analysis of his band's recent personnel decisions. But Cherone's appearance has done more than merely provide Van Halen with a face lift—there's been an internal shift within the band that's been just as important as any external improvements. Just sit down with this legendary unit for a few minutes, and the ever-present smiles are all one needs to see in order to believe that a happy Van Halen is a healthy, hard rockin' Van Halen. While the band will grudgingly admit that they never were *that* unhappy with Hagar's performance, there's always been more to Van Halen's musical magic than "mere" album production and stage execution. There's a camaraderie and a dedication to "the cause" that

from coast to coast with fans anxious to hear Eddie's on-stage brilliance... and how Cherone stands up to the pressure of fronting America's premier hard rock institution.

"Touring with Gary is going to be fun," Anthony said. "He's willing to sing any song we want, and he's certainly got the voice to handle it. There were always a few songs that Sammy didn't feel that comfortable with, feeling they were too closely associated with Dave. Gary doesn't feel that way. He knows that we're not gonna go on stage and just perform the songs on this album—the ones he's been involved with. But he's always loved the music we've made, so I think this is going to be one of the best tours we've ever done."

Optimism is certainly running high within the Van Halen camp these days—and apparently with good reason. While the band members have always been

# VAN HALEN WORD TO THE WISE

***"We've done everything simply because we wanted to do it."***

When the Roth fiasco ended up in disaster after a single notorious TV appearance, it could have spelled doom for the VH brigade—their hard-won artistic credibility left in the ruins of a public relations nightmare. But within weeks word began to filter out of the band's West Coast base that Eddie and the boys had ended their short-lived free-fall, and had landed on their feet with the hiring of former Extreme frontman Gary Cherone. While certain members of rock society initially expressed their doubts as to whether or not this shotgun-styled musical marriage would work, as evidenced throughout *III*, not only has it proven highly successful on a musical level, it's apparently served to revitalize the entire VH rock and roll machine, as well. But rather than gloating over the "correct" decisions the group has made in recent days, Mr. VH prefers to take it all in his ever-cool stride.

"We've never done anything because we were supposed to, or because it was the correct thing to do," he said. "We've always done things because we've *wanted* to. Sure, we probably could have kept everything going just the way it was, and we would have made good albums. But that wasn't enough. Things needed to be changed—and we did it. We made the

BY  
RICK EVANS

goes beyond simply gettin' the job done. That according to Mr. VH, is where Cherone has excelled.

"You want to work with people who are as into what you're doing as you are," he said. "Sometimes that doesn't happen—and it usually seems not to happen with singers. At one time or another, they all seem to get this 'disease' where they start to believe that they're bigger than the band. When that happens you've got to do something about it, or you run the risk of losing everything."

Quite obviously, Van Halen has lost *nothing* when it comes to producing top-flight rock and roll excitement. Despite the fact that the band's core members are now well into their 40s, they still display a youthful enthusiasm towards their craft that belies their lengthy history together. But now the *real* test for this third (and the band members insist, final) version of Van Halen is about to begin. With their new disc out and sailing splendidly up the charts, the group has turned their attentions towards the road, where they'll soon be packing arenas

good at masking their internal problems (no one outside of the band's inner circle ever really anticipated the splits with either Roth or Hagar prior to the announcements that they had officially occurred), it seems that these days VH is truly a revitalized rock and roll machine. Eddie's oft-discussed hip problems have

rather miraculously been cured without the need for surgery. In addition, the various off-stage predilections that have occasionally marred the band's personal lives in recent years are now apparently a thing of the past, leaving this legendary unit primed and ready to deliver the rock and roll good as only they can. It may now be 20 years since their self-titled debut disc first erupted on the music world, but in the eyes of many, it seems that in 1998 Van Halen have apparently discovered their own fountain of youth.

"The only reason we still do this is because it's fun," Alex Van Halen said. "We haven't needed to do it for money since our fourth album came out, and we don't need to do it to feed our egos. There's only one reason to pack up your belongings and head out on the road for a year at a time—you really love it. Having Gary in the band has really revitalized everything. We've never toured with him, so everything becomes new and exciting again. To be honest, I haven't been this excited about things in a long, long time."





**VAN HALEN**  
**HIT PARADE**



# OVER THE EDGE

BY VINNY CECOLINI

**SINCE THEIR INCEPTION** IN the early 1990s, Pitchshifter have blended minimalist industrial metal with a variety of underground sounds. 1994's **Pitchshifter vs. Biohazard, Therapy? And Gunshot** was one of the first full-length metal remix albums, while on 1996's criminally neglected **Infotainment?** the band experimented with samples, dub and jungle. However, when the band inked a deal with Geffen late last year, fears arose. Would the staunchly independent and anti-corporate Nottingham, England act soften their blood, sweat and angst approach now that they were on a major label?

"After we left Earache [the noted British independent label that had been the band's home since the early 1990s], there was talk of us splitting up," says frontman J.S. Clayden. "Guitarist Johnny Carter and I went out for dinner one day

with our last five pounds [approximately 10 American dollars]. I told him that I still had songs left and he replied, 'so do I.' I asked him if he remembered why we started this band and he responded, 'because no one was playing the music we wanted to hear.' I told him we should just do it and write what we wanted to with no preconceptions and no fear.

"We never earned much money when we were with Earache, but we weren't poor enough to sign on and get public assistance. So, without money coming in, we spent a couple of months writing the record in our friend's soundproofed garage. After composing ten songs, we sent a sampler tape around to the obvious record companies. Many quickly wrote back and said forget it. They said our music was just too weird. They said our music sounded as if we were trying to cram ten songs into one.

"I have a lot of respect for Geffen, because they came to see us play. Our future A&R guy flew from New York City to London to see what we were doing. It was a crazy show, people were back flipping off of the PA system into the audience. He approached us after the show and said 'I want to sign you. I like your band, I have always liked your band.' We were overwhelmed. It was quite different from hearing that your music is rubbish.

"Geffen are really taking a chance by signing a band like Pitchshifter. There is no guarantee that we're going to sell as many records as Celine Dion or R.E.M. We are a risk."

When it was announced that Pitchshifter had signed to Geffen, some fans feared the band would "sell out," making their music more palatable for the masses. Ironically, while the songs comprising their new album, **www.pitchshifter.com**, are the band's most radio friendly, they are also among the band's most experimental. "**www.pitchshifter.com** is the next logical step for us," says Clayden. "We reached the conclusion of the noise stuff with **Infotainment?** It's impossible to make music as powerful as we did and add melody. Something had to give.

"We're really proud of this album.

## PITCHSHIFTER







## FEAR FACTORY

There are no excuses. We had the time and money to create the album we heard in our minds. We didn't have to rush as we did in the past, letting songs go when we ran out of time. Hopefully people will understand this album. Hopefully they'll look back on what we've done in the past and see that the new music is credible. It's not as if we just stopped and said, 'oh, let's do dance music,' we've always used samplers."

Former Prodigy guitarist Jim Davies was added to Pitchshifter's line-up during the recording of [www.pitchshifter.com](http://www.pitchshifter.com).

"Jim came down to the studio where we were recording the new album and jammed over one of the new songs," recalls Clayden. "We taped it and thought it was cool. His has a very distinctive guitar sound and adds another texture to the band's sound. So the band [which also includes bassist M.D. Clayden and Live drummer D. Walters] asked him to join. Having another person on stage, makes my job a little easier."

"Jim wrote the riff for Prodigy's biggest hit *Firestarter*. So we're expecting comparisons. Both bands use break beats and guitars, but the comparisons end there. We employ guitars all the way through our songs and I sing throughout as well. I like Prodigy and I would rather see them perform than Garth Brooks. No, we don't

sound like them, but I'm flattered by the comparisons."

Arguably, [www.pitchshifter.com](http://www.pitchshifter.com)'s best track is *Disposable*, a song which was structured around an imaginative guitar riff that sounds like a defective compact disc. "We should have installed cameras in the CD to see how many people get up when that track comes before they realize that it's supposed to sound that way," laughs Clayden. "The new album was based on innovation and experimentation. That is why we decided to name it after our web site, [www.pitchshifter.com](http://www.pitchshifter.com). The day we start doing anything formulated, we'll know it's over."

**AFTER LABORING IN RECORDING** studios for over six months Los Angeles neo-metallers Fear Factory have emerged with *Obsolete*, easily the best of their three full-length efforts. Featuring the band's most adventurous mix of metal, techno, industrial, punk and melody, the album captures Fear Factory maturing from kids with raw talent into a veteran band living up to their potential.

"On this album Fear Factory definitely stay true to what we were in the first place: a band who plays heavy music with no limitations," declares guitarist Dino Cazares.

The band hired former Front Line

Assembly partner and long-time Fear Factory confidant Rhys Fulber to produce *Obsolete* after he mixed their last full-length album, *Demanufacture* in 1995. Fulber, who had been in Bearsville Studios, New York playing keyboards on the album, was brought aboard to work on the last album after the band abruptly fired producer Colin Richardson.

"Fear Factory should have always worked with someone like Rhys," says Cazares. "When we recorded [their 1992 debut] *Soul of a New Machine* our producer Colin Richardson didn't understand us. As soon as we finished recording that album we knew that the music had to go somewhere else. But I was afraid of using a different producer. That's why we made the mistake of using Richardson again on *Demanufacture*. It wasn't until we began recording that album, that we realized what we wanted to do, so we got rid of him and brought in Rhys and [Fulber's partner, engineer] Greg Reely."

The guitarist says Fulber's influence goes beyond that of a normal producer who happens to come from a techno-industrial background.

"It was his idea to bring in the orchestra for *Timelessness*," admits the guitarist. "I was playing keyboards with them while we were going through the new songs and I was thinking of how we could bring





## STABBING WESTWARD

it to another level," explains Fulber. "I thought, instead of getting keyboard pads to simulate strings, let's get the real thing."

"Fear Factory have a real cinematic quality that most metal bands do not and I thought adding an orchestra would make it even more so. I thought it totally fit in. It was a seamless integration."

As with the band's previous efforts, **Obsolete** has an underlying concept that connects all of its ten tracks. "The concept behind the new album is simply that mankind has become obsolete," says Cazares.

"**Remanufacture** touched upon the idea of how cloning will make us lose our humanity," explains Bell. "Now mankind has become obsolete. We're losing our physical independence actions by relying too much on mechanical contrivances."

The album's story-line revolves around three characters, "Securitron," "Smasher/Devourer" and "Edge Smasher".

"'Securitron' is the all watching eye, not unlike the characters from George Orwell's classic novel *1984*," explains Bell. "'Smasher/Devourer' is the enforcing unit of 'Securitron' and 'Edge Crusher' is the faction that is opposed to it." Although Christian Olde Wolbers joined the band prior to the recording of 1995's **Demanufacture**, he had a limited role in its creation.

"**Obsolete** is the first Fear Factory album to have a real bass player," says Cazares. "I played most of the bass parts on **Demanufacture** and all of the bass on **Soul of a New Machine**. Having Wolbers involved on the song writing process has added a new dimension to our sound."

The most unique song Fear Factory have ever recorded is *Timelessness*, the new album's dark, moving closing track which features Bell and an orchestra.

*Timelessness* is about loneliness and mankind's never-ending search for life in outer space," he explains. "It seemed like the perfect way of closing the album."

**STABBING WESTWARD FRONTMAN**  
**CHRIS HALL** believes his band has grown up on their latest effort, **Darkest Days**.

"On our previous two records [1993's **Ungod** and 1996's **Wither, Blister, Burn & Peel**], we were still figuring out who we were," he explains. "But on **Darkest Days** we stopped caring who we were supposed to be and focused on who we are."

"When we first formed Stabbing Westward we convinced ourselves that we were an industrial rock band. But we were limiting ourselves. We also got sick and tired of people comparing us to Nine Inch Nails, so we decided to write the kind of music we wanted to hear."

While writing the new album, the band worked separately without any input from their bandmates. When the band, which also includes keyboardist Walter Flakus, guitarist Mark Eliopoulos, drummer Andy Kubiszewski and bassist Jim Sellers got together in the rehearsal studio they had amassed 16 songs, all of which appear on the new album.

"When it came time to write lyrics and put the music together, we decided that substance was much more important than style," says Hall. "Every song was melodic and interesting, not just drones and beats—our early songs were based more on synth textures, sounds and samples than they were on song writing."

"I'm not slamming anything we did previously—I listen to **Ungod** and it still has a lot of great moments—but it has taken us three records to find out who we are. It is fortunate that we were given the opportunity to do so by our record company. Too many bands get dropped by their labels and break-up before they ever figure out who they are." **Darkest Days** is not only the band's moodiest effort, but also their most diverse.

"It's the result of having five song writers in the band," says Hall. "It is the result of a bunch of individual efforts, not a group effort. As much as the people in this band try to portray the image that we are a band, we're not. We are five indi-



viduals who write songs on their own, put them together and then we play them together. But we never set up in a room and jam."

Hall admits that five personalities trying to co-exist separately has been difficult on the band. "There was so much ego, politics and just general nonsense in this band that it made getting the new album out a struggle," he says. "The demo process preceding the recording of **Dark-est Days** was pure torture. I knew the album was either going to be brilliant or we'd end up breaking up.

"That is why there are 16 songs on the album. If we cut anyone's song they'd leave the band. Actually, we sat back and listened and it didn't seem too long. It just seems complete."

**MIXING POP PUNK, HARD ROCK** and a tongue-in-cheek sense of humor, Washington D.C.'s Ghoti Hook is one of the more unique bands to raise its head in recent years. Their second album, **Banana Man**, is full of upbeat songs that are certain to appeal to fans of the Ramones, Green Day, All, Down By Law and MxPx. But what is it with that

bizarre name?

"Ghoti is an old English phonetic way of spelling the word fish," explains guitarist/ vocalist Joel. "We spell our name that way to let people know that when they're listening to our lyrics, there is something deeper to think about. The "gh" in the word rough has an "f" sound. The "o" in the word women has an "i" sound. And the "ti" in the word nation has a "sh" sound. Put it all together and you have the word fish. We'd call ourselves simply fish hook, but that name sounds dumb."

Joel, bassist Christian and drummer Adam [the band does not like to use their surnames] grew up together and frequented the same church and boy scout troop. "We were bored in high school and didn't have much going on, so we decided to get together and make some noise" recalls Joel. "We were dorks and the girls didn't like us, so we just got together to see if we could make something of ourselves."

After playing around their local scene for years they signed to Tooth and Nail Records and released their debut, **Sumo Surprise**, a few years ago. Music from

the band's well-received debut was appropriated for such MTV shows as Dennis Rodman's World Tour and MTV Sports, as well as Reebok and Squirt commercials.

However things really changed for the band when they released their sophomore effort, **Banana Man**. Conrad, who played guitar on the album, quit when Ghoti Hook recently became a full-time venture. "After the record came out, we went on a U.S. tour with the Super-tones," explains Jamie. "But Conrad is a certified public accountant and has clients he's responsible for, so he was forced to leave. Otherwise, things are working out real well. Ironically, Conrad's cousin, Jamie has joined and is a full-time member."

The band have been touring behind the album, traveling from show to show stuffed in a tiny van. Despite being in each other's armpits for hours, the members of Ghoti Fish have not gotten on each other nerves.

"We used to in the past," admits Jamie. "But after being together for over six years, we've learned to deal with our individual quirks."

## GHOT I





**F**uel is a homemade success story. Their immaculate, muscular, impassioned rhythms and sturdy hooks walloped the Northeastern region of our country and won Fuel a major label deal with Sony subsidiary, 550 Music. Now Fuel are taking on America.

Brett Scallions (vocals, guitar), Carl Bell (guitar), Jeff Abercrombie (bass) and Kevin Miller (drums) took the first step to success by establishing themselves in an area that was accessible to touring. They moved from Tennessee to central Pennsylvania. They toured extensively through New York, Philadelphia, Pittsburgh, Baltimore and Washington, D.C. and built a strong local following. Their regional popularity led to a major label record deal for their second album, **Sunburn**. They're very satisfied, proud musicians, and would like to share their story with you.

**Fuel:**  
"We created a lot of  
word of mouth  
about ourselves."

ALL  
REVVED  
UP

FUEL

**Hit Parader:** So, how long did it take for the band to get to **Sunburn**, your third collection of songs, but your first major label album?

**Carl Bell:** Approximately six years.

**HP:** Your first venture was a self-titled tape. Then you recorded your own album, **Porcelain**. How did you know that you were ready to make an album?

**Brett Scallions:** We had a nice collage of songs.

**CB:** We always wanted to record our own stuff, so we would take whatever money we'd make from gigs and buy our own recording equipment. We bought some ADATs, and stuff like that, so we had recording equipment sitting around. The **Porcelain** CD, as well as the **Fuel** tape, were recorded by our-

BY JODI SUMMERS

selves. We recorded both those albums in clubs. We'd go in before we played a show, set up the band, and actually record a song during rehearsal. Then we'd go back and mix it on the same recording console that we used for the gig that night. **Porcelain** grew out of that experience. It wasn't that we made the decision that we're going to make a record now. The way we did the recording process took us a long time to get it all together.

**HP:** How long does it take you to get your music together for an album?

**BS:** A year, year and a half.

**CB:** We did our first tape in '94, and **Porcelain** in '96, and **Sunburn** in '98,

so it took us a couple of years to get it all together. Obviously, with **Porcelain**, we were working at the same time, so we just had to do it as we were able. Finding the time is as hard as finding the money.

**HP:** You sold over 10,000 copies of **Porcelain** without any specific form of distribution, how did you do it?

**BS:** We sold it at shows and also local music stores in our area, Harrisburg, Pennsylvania.

**CB:** We distributed it out of the trunk of our car, we went around to the music stores delivering albums.

**Jeff Abercrombie:** A couple of chains of stores like The Wall picked it up.

**HP:** You guys are originally from



Kenton, Tennessee, why did you move to Harrisburg?

**BS:** Harrisburg worked out for us. It was a short drive to markets like Philadelphia, Pittsburgh, New York, Baltimore and Washington, D.C. where we began building a loyal following. The fan base here has been really overwhelming. They've supported us from day one and it just grew and grew.

**HP:** How did you promote yourself?

**BS:** The radio stations were really, really responsive to the CD once we got it out. They started playing a couple of tracks off it, and that really spawned the labels getting interested in us.

**CB:** I drove the radio stations nuts. I was calling them all of the time. It got to the point where I was on a friendship basis with them, and they were playing the hell out of our music. People were calling in wanting to hear our songs all the time. I would call the radio stations every other day, it got to the point where they would fax me playlists before I could even pick up the phone to call them. I was checking up on them, seeing how things were going, seeing what their response was for the week, seeing how many spins they were getting, stuff like that.

**HP:** How did you finally get a major label deal?

**CB:** Once we started getting great support from the fan base in Harrisburg, we also got great support from the radio stations there. Once the radio stations started playing a lot of us, word of mouth started going around to the industry that there was a song being played, and this band Fuel was hot. We created a lot of word of mouth inside the music industry.

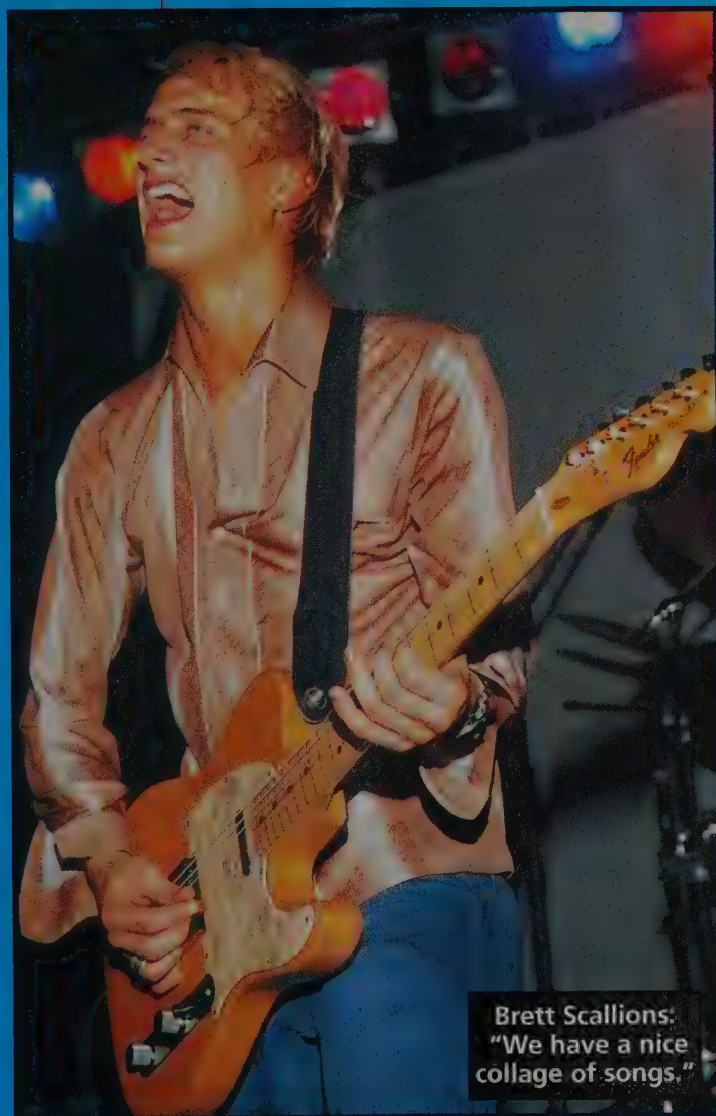
**BS:** Our agent, at ICM had a genuine interest in the band before we even started to get label attention. He liked us a lot and said, 'Hey, I want to work with you guys.' We said, 'Yeah sure.' A couple of hours later, he called us up and said, 'Hey, you guys want to open for Silverchair?' The next thing you know, we're in front of 4,000 screaming kids. He booked some key shows for us and invited people out.

**HP:** Was it the Silverchair gig that got you signed?

**BS:** No. Our manager started making calls, and we set up a few showcases in New York City and invited people out. When we signed our contract, that was really cool. We had just gotten off the stage. We had done a big show with Tonic and the Verve Pipe at Millersville

than your selling it out of your trunk. You're hooked up to major national distribution. We can now concentrate on our music. But we had to get to where we are. You've got to have contacts to make contacts. When you're doing it all yourself, it's just a lot of time and a lot of distractions from doing your music.

**"I drove the radio stations nuts. I was calling them all of the time."**



**Brett Scallions:**  
"We have a nice collage of songs."

University in front of 3,000 people. As soon as we walked off the stage we went back into our dressing room and signed the contract.

**HP:** Now you've got a major label deal. What's the difference between recording an album on a major label and creating an indie release?

**JA:** Obviously, you get a bigger budget for your record. You have all this input and all these other talented people around you.

**CB:** If Sony distributes your record, it sure carries a heck of a lot more weight

**HP:** You didn't use a producer or an engineer on **Porcelain**, what was it like to have the luxury of Steve Haigler's extra ears on **Sunburn**?

**JA:** It's really nice to have someone there who knows all the tricks.

**HP:** How does **Sunburn** differ from **Porcelain** in your eyes?

**CB:** It's got different songs on it.

**BS:** We refined our music somewhat and tried to take it to the next level. Our goal was to make **Sunburn** a much bigger and better thing.

**HP:** What would you like to accomplish with **Sunburn**?

**BS:** I'd just like people to like it and get it.

**CB:** Just have people hear the music and if they like it they pass it on, spread it to the world.

**HP:** If you were going to share some advice, what would it be?

**CB:** Work hard. Nothing in this business is easy. Nothing. We've been working really, really hard for a long time and are totally

dedicated to making it happen, to the point of risking it all. We hauled our own PA system, a huge PA. Our life consisted of driving to the gig, setting it up, playing our show, breaking down the PA, driving back home. Then doing it all again the next day and just on and on. We persevered.

**HP:** Have you made it?

**CB:** We've always said that making it is having roadies. We've hauled our equipment so long, if I could just look over my shoulder and see somebody packing my gear one night, I'd be like, all right!





# JERRY CANTRELL

## UNCHAINED MELODY

BY RICK MCKENNA

*"I wish I could tell everyone things are great with Alice in Chains—but they're not."*

Jerry Cantrell: "I want to play Alice songs on stage."

It was barely nine o'clock in the morning—an ungodly time of day for any true-blue rock and roll star. Yet despite the early hour, Jerry Cantrell was rarin' to go. He had grabbed only a few hours' sleep following a night-on-the-town in New York City, but the once-and-perhaps future guitarist for Alice In Chains knew there was work to

be done. He was scheduled to do a live on-air interview at MTV that morning, as well as hook up with forces at his record label—all done in conjunction with the on-going promotional campaign behind Cantrell's recent solo outing, **Boggy Depot**. With his long blond hair pulled back in a pony tail, wrap-around shades covering his weary eyes, and

a spiffy leather jacket adorning his lean frame, Cantrell looked ready to rock—even though his guitar was nowhere in sight.

"I kind of gear up for a day like this the same way I would for going on stage," he said. "You've got to get yourself together both mentally and physically. You can sound like a real idiot if you start opening yourself



up on live TV and you don't know what you're talking about. I've seen it happen to a lot of other guys, and I'm sure it's happened to me on more than a few occasions. Maybe I can't prevent from sounding a little silly at times, but I can do everything in my power to try to keep a limit on how many times it's gonna happen."

Fact is, few artists on the contemporary music scene seem to have a better grasp on the various aspects of their lives than Cantrell. Following a disastrous three year stretch, during which time the guitarist's career with the Chains came to a virtual halt due to the on-going drug problems of vocalist Layne Staley, Cantrell came to the harsh realization that it was the moment for him to step out on his own. He did so not knowing if such a move would prove to be a temporary aberration away from AIC's protective grasp, or a more permanent move. Quite honestly, he *still* doesn't know. While the relative success of **Boggy Depot** has provided Cantrell's career with a much-needed boost, he clearly remains somewhat confused in regard to what his long-term career plans may be. He would clearly and dearly love to soon return to a happy and healthy Chains—a band that proved to be one of this decade's most successful and critically-acclaimed units. But with each passing day the likelihood grows stronger and stronger that Cantrell is on his own for good.

"I wish I knew," he said. "But I try not to think about it that much. The problem is that everyone I meet asks the same question, 'What's up with Alice In Chains?' I understand why they ask, and I appreciate their interest, but it does become a little tiring after a while. I wish I could tell 'em that everything is great, but it's not. The same problems that existed a few years ago are still around, and as long as that's the case it's really hard for us to plan anything. I'd love to think that there was a solution to this problem right around the corner, but I don't think there is. We'll never end the band—there's no purpose to do that. But I've got to admit that there's absolutely nothing concerning an Alice In Chains effort anywhere on the horizon."

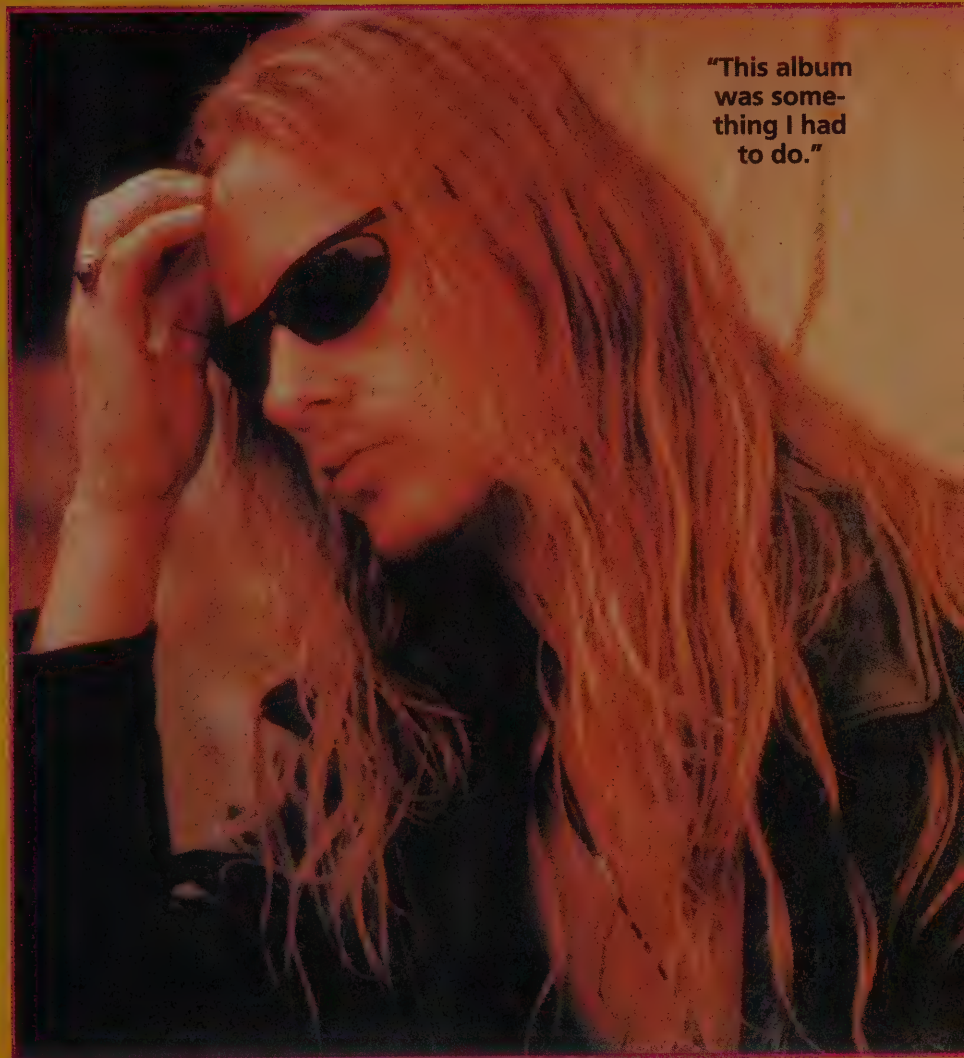
Still, despite the current band-in-disrepair status of AIC, Cantrell has done seemingly everything within his power to keep the band's legacy alive. Not only does the haunting aura of the Chains hover over much of the material contained on **Boggy Depot**, but with the inclusion of band drummer Sean Kinney and bassist Mike Inez on many of the album's tracks, at least the group's long-time fans can enjoy a minor fix of Chains-like melodies (especially *Dickeye* and *Devil By His Side*) while they wait to see if their fallen heroes can eventually rise from the ashes of rock and roll misery. Now that he's preparing to take his music on the road, Cantrell is well aware that in each and every city along the tour trail he'll encounter followers shouting out the titles of their favorite Chains tune. The axe master only

hopes that he can satisfy their cravings.

"I want to play some Alice songs on stage—at least the ones that I wrote and sang on," he said. "But I don't want to make it seem like I'm trying to continue the band without Layne. That's real important to me. Sean is on tour with me, and Mike wanted to come. But it just didn't seem right. If the three of us were up there without Layne, it would have seemed like Alice In Chains—just without Layne. Well, that's not what this is. This is my band and my music. There obviously is some cross-over

time he senses that perhaps it is the proper moment to begin slowly shifting fan's musical allegiance away from the past and more towards the future. He never wants those followers to forget the historic stand made by AIC throughout the '90s, but he regretably has come to the realization that this is the best time to break a few of those chains linking him with his past associations and move boldly out on his own.

"If I thought there was a chance that Alice In Chains could get back in the studio tomorrow and be on the road by the end of



"This album was something I had to do."

since I wrote a lot of Alice's material. But I hope that the fans enjoy the music on **Boggy Depot** too—I think it's pretty good."

Pretty good, indeed! While some Chains fans may invariably miss Staley's characteristically whining vocals as well as the diverse musical dynamics that characterized such AIC classics as **Dirt** and **Jar Of Flies**, housed within the grooves of **Boggy Depot's** assorted tracks are many of the same rock and roll elements that first made Alice In Chains an international phenomenon. Cantrell doesn't necessarily mind direct comparisons to his band, realizing that such talk is more or less inevitable. But at the same

time, I'd be the happiest guy around," Cantrell said. "This solo album wasn't something I necessarily wanted to do, it was something I had to do. I couldn't keep sitting around waiting. I'm so proud of the music Alice has made. But if it has to represent a sum total of our output, I can live with that. We made our mark, and we each take great pride in that. I know it's time to move on, but it's not done without a great deal of regret. Maybe someday I can look back at this time and realize that it was just the period between Alice In Chains—but I'm a realist. I like to look things square in the eye. When I do, I kind of sense that I'm out there on my own."



Is there truly nothing that Rob Zombie can't do? World-renowned rock vocalist, world-class graphic artist and would-be seemingly famous movie producer, Mr. Z has seemingly made a career out of setting his aspirations on a particularly high plateau—then invariably exceeding every one of those expectations. Loved by MTV, adored by millions of fans around the world and considered by many to be one of the true cutting-edge artistic forces of his generation, Zombie certainly enjoys his role as a modern-day Renaissance man. Indeed, he's worked his tail off for everything he's ever achieved. After nearly a decade of overcoming a variety of troubles in the '80s, when Rob and his band, White Zombie, had to struggle mightily merely to survive in the New York underground, things have certainly taken a marked turn for the better for this often bizarre, occasionally controversial and always entertaining multi-media star.

But, as the basic laws of the physical universe have always taught us, for every positive move one makes, there is often an equal and opposite reaction. So it has been in recent days with Rob Zombie. During that time Rob has had to come to grips with a number of harsh realities; one that his dreamed-of production for the next Crow movie won't be happening at this time, two that the band that proudly bears his last name—the group that scored two massive hit albums in the mid-'90s with *La Sexorcisto: Devil Music Part 1* and *Astro Creep 2000*—may in fact be no more. While no one, including Zombie himself, will come right out and say that White Zombie has decided to call it a day, Rob is far from shy when it comes to divulging his plans to release a solo disc by late-summer. If, after that new effort delivers its full multi-megaton impact on the rock world, he decides to reunite White Zombie, so be it. If he doesn't, Rob can apparently live quite easily with that concept as well.

"I've always believed that an artist has to keep pushing himself," he said. "there's really not much reason to just keep doing the same thing over and over again. There's no challenge in that. The whole point of creating something is to try and push the limits and to challenge yourself. Without the challenge, where is the reward? If you're just doing it for the money, or the glory that's fine. But that's not what I'm really about."

Pushing his supposed limits to their fullest extent certainly does seem to be Zombie's prime motivation these days. His willingness to even attempt to take on the awesome responsibility of virtually single-handedly helming the new Crow project gives just a sample of Zombie's desire to tackle new, radically different artistic outlets—as well as showing the abundant confidence Mr. Z has in his own unique abilities (Apparently the

Crow project has now been shelved for the next few years due to budget constraints. His track record over the last decade as a musician, artist and businessman speak for themselves. Yet one can't help but wonder as to why Zombie chose this particular time—a time when White Zombie seemed perched on true world dominance—to step away from a already-proven, highly successful group format (something, by the way he worked long and hard to achieve) and venture alone into the great

geous ideas of his own to the mix) in order to stoke the engines of his meteoric rise to the top. Such a notion is certainly questionable—but it is not without at least some merit. The simple fact is that Rob Zombie may well have been the most outrageous and controversial hard rock figure of the '90s, at least until that guy Manson happened to come along.

"I don't think Marilyn Manson is Rob's favorite subject," a former Zombie co-worker revealed. "I'm not even sure if they've ever had any personal contact. But I understand at least some of what Rob feels. Here's a guy who came along and stole a bit of Rob's thunder. I don't really think there's much of a direct comparison between them as people, as performers or as talents, but if the notion that there is some conflict is in Rob's mind, then it's going to affect him in some way. Is that the reason he's taken time away from White Zombie? Who knows? But it's as good a reason as any. I know that things weren't going that great within the band at the end of the last tour, but they weren't going that bad either."

There were, in fact, many stories making the rounds at the end of the last White Zombie tour indicating that all was not well within the band.

According to a variety of on-the-scene sources, Rob would frequently sequester himself away from the rest of the band, only interacting with them when it was time to perform on stage. Rumors flew that the group had considered breaking asunder even before their highly successful 1996 U.S. tour drew to a close. But, unfortunate as it may seem, such happenings are far

from rare in the rock and roll world. A band develops a variety of internal hostilities when cooped up together for a year-long world tour. Usually, after a few months apart they're clamoring to get back together and do it all over again. So far that hasn't been the case with White Zombie. Of course, if Rob's solo disc hits the top of the charts, it could be a cold day in July before we see White Zombie working together again. But as the old saying goes, "if 'ifs' and 'buts' where cherries and nuts...", oh you know the rest. All we know for sure is that before too much more time passes, the answers to these and other questions concerning the future creative exploits of Rob Zombie will begin to become perfectly clear.

"Rob will always do what his heart tells him to do," said Zombie band drummer John Tempesta. "We'd all love to see the band go on. We think we've got some great music still in us. But of course it's all up to Rob. We'll all just have to wait and see what happens."

# ROB ZOMBIE

## LIFE ON HIS OWN

BY SHAWN WILLIAMS

**"I've always believed that an artist has to keep pushing himself."**

artistic unknown. While Zombie insists his decisions are strictly creative ones, there are some who believe there may be another, far more clandestine reason for Zombie's decision to turn his back (for the time being, at least) on the world of White Zombie. That reason is a fellow named Marilyn Manson.

As strange as that may sound, there are some who are closely associated with the Zombie camp who believe that Rob has been particularly bothered by Manson's incredible success. They believe that Mr. Z feels that Manson rather conveniently "borrowed" some of his more outrageous ideas (while admittedly adding a few even more outra-



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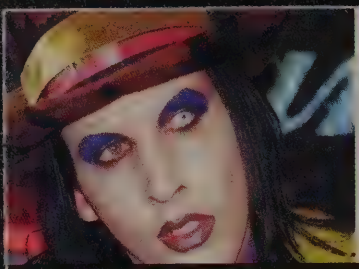
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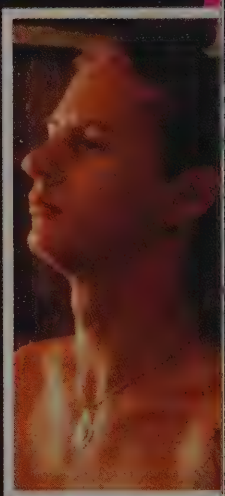
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VIEW '98 SECTION

# ROCK







**ROB ZOMBIE**  
**HIT PARADER**



## SHOOTING STARS

### GOV'T MULE

To put it as bluntly as possible, Gov't Mule plays music that kicks like its namesake. There are few frills involved when vocalist/guitarist Warren Haynes, bassist Allen Woody and drummer Matt Abts get together and start laying down their rock-solid riffs. There may be some significant hints of blues, jazz and pop on this band's second album, **Dose**, but at its foundation their music is pure rock and roll dynamite from first note to last. On such tracks as *Birth Of The Mule*, *Towering Fool* and their gripping reworking of the Beatles' classic *She Said She Said*, this power trio show that they're not about to let their music be corrupted by "modern" techno babble and computerized studio gadgetry. With Gov't Mule, what you hear is exactly what you get.

"In so many ways we rely on spontaneity and unpredictability as the basis of what we do," Woody said. "Our goal is to keep pushing ourselves and to never be satisfied with just doing something that feels comfortable."

Working on **Dose** with noted producer Michael Barbiero (whose previous credits include Soundgarden and Guns N' Roses), Gov't Mule has managed to refine as well as redefine a sound that they've been experimenting with under various guises throughout their careers. Haynes is perhaps the band's best-known member, having spent significant time with the Allman Bros. Band before turning his full attentions towards Gov't Mule. The band won significant fan and media support when their debut disc emerged a few years back, but according to Haynes anything this group has done previously has only laid the groundwork for what still lies ahead.

"We're always changing, bringing new things into the band," he said. "We like to experiment in the studio, but at the end of the day the number one thing we want is to have the music reflect the kind of spontaneous energy we have when we play live. I think we managed to capture the best of both those worlds on this album."



### GOD LIVES UNDERWATER

When it comes to answering the *really* tough questions in life, what better place is there to turn than good ol' rock and roll? Let's face it, not only will the contemporary music form tell you whether or not there is a god—it'll even tell you where he's living these days!

What the heck are we talkin' about? Ah, yet *another* tough question! The answer: The band known as God Lives Underwater. This quixotic unit comprised of Jeff Turzo and his partner in musical crime David Reilly, certainly ranks among the more unusual acts currently inhabiting the

ever-more-unpredictable rock and roll world. As shown throughout their latest disc, **Life In The So-Called Space Age**, this Los Angeles-based duo seem intent on bringing a new spectrum of sound to the rock scene through their inventive use of keyboards, guitars and a slew of electronic gizmos that even these guys can't name. You may want to call it "alternative"...you may want to call it "techno"...you may even want to call it "hard rock". But the fact is that the sound God Lives Underwater comes up with throughout their new disc is as hard to explain as their name.

"I've heard people call us a lot of things," Turzo said. "But usually they jump on the electronic elements of what we do. I like to think we have more in common with a Pink Floyd than with a so-called techno band. What we tried to do this time was make a very organic-style record, but all electronic. It may sound techno, but it's not."

**Life In The So-Called Space Age** is the second full-scale outing for Turzo and Reilly, who back in 1996 released their first disc, **Empty**. But this time around the pair have mixed things up a bit, replacing much of the guitar overdrive that characterized their debut with a more hardware-generated sound. The results, as demonstrated on such tracks as *From Your Mouth* show exactly how GLU manage to turn conventional rock stylings inside out while losing none of the form's inherent energy or passion.

"The songs we do are going to mean something different to each person who hears them," Reilly said. "That's part of the fun for us. The lyrics can be incredibly personal, but they have to have a universal appeal. That's the fine line we walk with this band."









# CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

**M**ax Cavallera has broken a new record in *Rate A Video* history, he's the first artist to hate *everything* we played for him. Can we assume MTV is not a very popular channel in the Cavallera household?

band that told the world they'll never do an MTV video or wear make up? It's like they became the follow-up to Motley Crue. This is so predictable, it's pathetic.

## Keep The Hope Alive, Crystal Method

I heard these guys were good. This techno stuff is big in Europe but I don't think it's gonna last long. This looks like a real movie, much more interesting than the other videos. It is? **The Replacement Killers...** ahh, yeah, I heard of it. The music's alright, I'm not a

real big fan of this type of techno music; too much on computers, not enough *umph*—you know what I mean? But everything else I've seen so far has been so bad, this is actually good, the movie clips help the video move real well. But still, this music... it's not my cup of tea. Skip this.

## Du Hast, Rammstein

What is this?! What does du hast mean? [Editor's note: It means "you hate me"] Well, I think I do hate you!! Ha!... Listen to this stuff, the music is pretty predictable. It's just a bunch of borrowed riffs here

and there, something that we've all heard time and time again. It sounds like the cheesy Black Album Metallica meets Sisters Of Mercy goth or something, and...it's in German, isn't it? This song is really awful. The video is kinda cool, sort of a strange spy thing with all the guns and blowing things up, but the music is horrible. Why do people waste their time if a song is so bad?

## If God Will Send His Angels, U2

(Gets totally disgusted after listening to the song after it's first chorus and puts on a Hatebreed CD and mutes the sound) This is better. What a great video!! You know what the problem with MTV, is that bands worry more about the video and image than the music. They are writing the album already thinking about the video, and a lot of bands get big just because of their video and image, not because of the music on their albums. To me, that's totally wrong. People think 'cool video' and they forget about the music, like that Metallica video. The song can suck, but the kids like the image, and keep watching. It's ridiculous. MTV does the trick, sort of hypnotizing people; after seeing it so many times, even if it sucks, you start to like it. The song sticks in your head based on it's image no matter how bad it is. As far as this video on now, you can tell that it was real expensive, but I think it's too complicated. Ten things are going on at the same time.

## My Own Prison, Creed

Do I have to watch this whole thing? This song is total crap. It really is a copy of Pearl Jam music which we all know has been done before. The singer is trying to look like the guy in Bush. I mean Bush is already a copy of Nirvana, and this band is a sad copy of Bush, which makes it even worse. This isn't alternative, this is corporate rock, plain and simple. For this song, the record company spent way too much money for the video, it's way too high quality for this song, and that spinning thing, what is that supposed to be?... I really can't get the concept, or is that the point of this video... They should have gave the money to Hatebreed instead so they could make a video. Thank God for this remote.

## Weird, Hanson

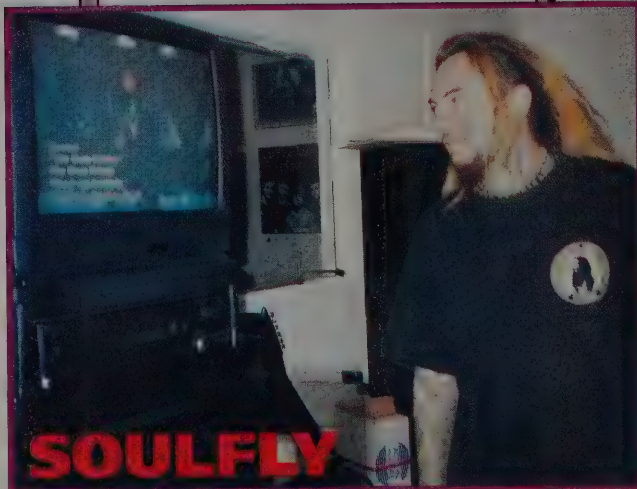
Oh great, (laughs) my favorite band. Actually, I've never seen these guys expect on a comedy show. What a bad video. It sounds like a television commercial; it looks like a television commercial! This whole New York City thing could never happen in real life. Jesus Christ, now I know why I never watch MTV. Just like that Creed video, their label spent too much money on this. They should have saved it for a good band. What's the point of this anyway?

## Barbrella, Scott Weiland

I never liked Stone Temple Pilots and that Pearl Jammy crap, so I don't think I'm going to like this. This is even worse than Stone Temple Pilots. This is horrible. You know, when the music sucks, and this stuff really does, it's hard to get into the video, no matter how good the video looks. I never liked his old band, I never liked this guy, I'm going to fast forward.

## Cut You In, Jerry Cantrell

I hope this will be a little more interesting. Hey, look at that, he stole that guy's car; Good, he should do that. This is the



## Max Cavallera: "Metallica has lost it."

best one so far. I always liked Alice In Chains, a lot of their stuff is really good. The video reminds me of *Sabotage* by the Beastie Boys. It's like a movie with all the cars and the chases, but I don't think it's as good because the song isn't really much of anything. It's like an Alice In Chains reject song and it keeps repeating over and over; does this song change? This one really doesn't seem to match what is going on. The video is trying to be funny and the song is kinda serious, but really bad. (Grabs the remote) See ya later... Let me tell you, Alice In Chains is a lot better.

## The Memory Remains, Metallica

Oh, now I'm going to throw up. I don't even need to watch this. They suck. They were awesome when they started but ever since the millions of dollars came to them, they lost it. They are all about money now and everybody knows it even though everybody is afraid to say it, but it's true. You want to talk videos? This is the typical MTV video. It's a sad attempt at metal and it's like they made it with MTV in mind; the slick, overproduced film look, the bouncing cameras, in and out of focus. A very secure video that uses all the tricks, but with nothing thought provoking. They made it so MTV could play it. Spinning on that thing, wearing sunglasses... Wasn't this the



# GREAT IMPORT AND DOMESTIC VIDEOS

ARTIST	LOCATION	YEAR	PRICE	GUNS N' ROSES	AUSTRALIA	1988	\$29.00	PEARL JAM	CALIFORNIA	1997	\$29.00
AC/DC	FLY ON THE WALL		\$13.00	GUNS N' ROSES	ILLUSION 1		\$20.00	PEARL JAM	ITALY	1992	\$29.00
AC/DC	"LARGO, MD."	1981	\$29.00	GUNS N' ROSES	ILLUSION 2		\$20.00	PINK FLOYD	NEW YORK	1980	\$29.00
AC/DC	LET THERE BE ROCK		\$15.00	GUNS N' ROSES	MAKING F*CKING VIDEOS		\$15.00	PLANT/PAGE	ARGENTINA	1996	\$29.00
AC/DC	LIVE AT DONNINGTON		\$20.00	GUNS N' ROSES	MAKING OF ESTRANGED		\$15.00	POISON	NEW YORK	1988	\$29.00
AC/DC	MADISON SQUARE GARDEN	1996	\$29.00	GUNS N' ROSES	PHILADELPHIA	1988	\$29.00	POISON	NY	1990	\$29.00
AC/DC	NO BULL		\$20.00	HANOI ROCKS	RI0	1991	\$29.00	POISON	RARITIES	1986-89	\$29.00
AC/DC	PARIS	1979	\$29.00	HELLOWEEN	ENGLAND	1984	\$29.00	PRODIGY	EUROPE	1997	\$29.00
AC/DC	RARE EARLY PROMOS	1974-79	\$29.00	HELLOWEEN	GERMANY	1992	\$29.00	QUEENSRYCHE	BUILDING EMPIRES		\$20.00
AC/DC	WHO MADE WHO		\$15.00	"HENDRIX, JIMI"	TOKYO	1989	\$29.00	QUEENSRYCHE	MINDCRIME		\$17.00
AEROSMITH	BIG ONES		\$25.00	HURRICANE	ATLANTA	1970	\$29.00	QUEENSRYCHE	NEW YORK	1997	\$29.00
AEROSMITH	LIVE TEXAS '78		\$13.00	IRON MAIDEN	JAPAN	1990	\$29.00	QUEENSRYCHE	RI0	1991	\$29.00
AEROSMITH	MAKING OF PUMP		\$13.00	IRON MAIDEN	FROM HERE TO ETERNITY		\$20.00	QUIET RIOT	RANDY COMP.	76-'79	\$29.00
AEROSMITH	"SANTIAGO, CHILE"	1994	\$29.00	IRON MAIDEN	MAIDEN ENGLAND		\$20.00	RAGE AGAINST THE MACHINE	CALIFORNIA	1996	\$29.00
ALICE COOPER	NIGHTMARE		\$13.00	IRON MAIDEN	POLAND	1985	\$29.00	RATT	INDIANA	1997	\$29.00
ALICE COOPER	PRIME CUTS		\$20.00	JACKYL	RAISING HELL		\$20.00	RATT	IRVING PLAZA N.Y.	1997	\$29.00
ALICE COOPER	SAN DIEGO	1979	\$29.00	JAMES ADDICTION	"ST. LOUIS, MO."	1993	\$29.00	RATT	JAPAN	1990	\$29.00
ALICE COOPER	"SANTIAGO, CHILE"	1995	\$29.00	JAMES ADDICTION	DETROIT	1988	\$29.00	RED HOT CHILI PEPPERS	HOLLAND	1991	\$29.00
ALICE COOPER	WELCOME TO MY NIGHTMARE		\$20.00	JAMES ADDICTION	FANS VIDEO		\$20.00	RED HOT CHILI PEPPERS	WOODSTOCK	1994	\$29.00
ALICE IN CHAINS	ALICE IN CHAINS		\$15.00	JAMES ADDICTION	ITALY	1990	\$29.00	SAVATAGE	RARITIES	1994	\$29.00
ALICE IN CHAINS	"KANSAS CITY, MO."	1996	\$29.00	JON BON JOVI	NEW YORK	1997	\$29.00	SILVERCHAIR	AUSTRALIA	1995	\$29.00
ALICE IN CHAINS	LIVE FACELIFT		\$15.00	JUDAS PRIEST	DESTINATION ANYWHERE		\$20.00	SILVERCHAIR	CALIFORNIA	1996	\$29.00
ALICE IN CHAINS	"RIO, BRAZIL"	1993	\$29.00	JUDAS PRIEST	MEMPHIS	1983	\$29.00	SILVERCHAIR	CANADA	1996	\$29.00
ALICE IN CHAINS	UNPLUGGED		\$20.00	KEEL	METAL WORKS		\$20.00	SKID ROW	JAPAN	1995	\$29.00
BADLANDS	PROMOS/OKLAHOMA/NY	1989-91	\$29.00	KINGS X	"SUNDANCE, NY."	1986	\$29.00	SKID ROW	MASS (BOTTLE SHOW)	1989	\$29.00
BEASTIE BOYS	CALIFORNIA	1996	\$29.00	KISS	TEXAS	1989	\$29.00	SKID ROW	-OH SAY CAN YOU SCREAM		\$20.00
BEASTIE BOYS	JAPAN	1994	\$29.00	KISS	CALIFORNIA	1975	\$29.00	SKID ROW	RI0	1992	\$29.00
BEATLES	ANTHOLOGY VIDEO SET		\$169.00	KISS	CRAZY NIGHTS		\$13.00	SKID ROW	ROAD KILL		\$20.00
BEATLES	BACK BEAT		\$15.00	KISS	EXPOSED		\$29.00	SKID ROW	TOKYO	1989	\$29.00
BEATLES	CARTOONS(SIX TAPE SET)		\$149.00	KISS	"HOUSTON, TEXAS"	1977	\$29.00	SLAUGHTER	MINNESOTA	1995	\$29.00
BEATLES	"LIVE/READY,STEADY..."		\$15.00	KISS	KISS MY ASS		\$20.00	SLAUGHTER	NEW YORK	1990	\$29.00
BEATLES	TOKYO	1966	\$29.00	KISS	KONFIDENTIAL		\$20.00	SOUND GARDEN	NEW YORK	1996	\$29.00
BLACK SABBATH	BS STORY VOLUME 1		\$20.00	KISS	NEW JERSEY	1996	\$29.00	SOUND GARDEN	WASHINGTON	1992	\$29.00
BLACK SABBATH	BS STORY VOLUME 2		\$20.00	KISS	TOKYO	1988	\$29.00	"STANLEY, PAUL"	CONNECTICUT(SOLO)	1989	\$29.00
BLACK SABBATH	PARIS	1978	\$29.00	KISS	UNPLUGGED		\$20.00	STRYPER	CALIFORNIA	1984	\$29.00
BLIND MELON	"CHICAGO, IL."	1995	\$29.00	KISS	X-TREME CLOSE UP		\$20.00	STRYPER	MINNESOTA	1992	\$29.00
BLUE MURDER	"LUBBOCK, TX."	1989	\$29.00	KIX	TOKYO	1989	\$29.00	STRYPER	"OMAHA, NE."	1991	\$29.00
BON JOVI	CROSS ROAD		\$20.00	KORN	"KANSAS CITY, MO."	1997	\$29.00	STRYPER	"SEOUL, SOUTH KOREA"	1989	\$29.00
BON JOVI	KEEP THE FAITH		\$20.00	KORN	TEXAS	1995	\$29.00	"SWEET, MICHAEL"	FAN CLUB DOCUMENTARY	1994	\$29.00
BON JOVI	LIVE FROM LONDON		\$20.00	LA GUNS	TOKYO	1988	\$29.00	"SWEET, MICHAEL"	MINNESOTA	1994	\$29.00
BON JOVI	PHOENIX	1989	\$29.00	LED ZEPPELIN	KNEBORTH	1979	\$29.00	"SYKES, JOHN"	LOS ANGELES	1995	\$29.00
BON JOVI	"SEOUL, KOREA"	1995	\$29.00	LED ZEPPELIN	U.K.	1970	\$29.00	TESLA	NEW YORK	1988	\$29.00
BRITNY FOX	PITTSBURGH	1989	\$29.00	"LEE, JAKE E."	NEW YORK	1994	\$29.00	TESLA	TIMES MAKIN' CHANGES		\$20.00
BULLET BOYS	PHILADELPHIA	1989	\$29.00	LILIAN AXE	MINNESOTA	1984	\$29.00	TNT	TOKYO	1989	\$29.00
BUSH	LONDON	1996	\$29.00	LOVE/HATE	NEW YORK	1990	\$29.00	TRIXTER	OAKLAND	1991	\$29.00
BUSH	NEW YORK CITY	1996	\$29.00	LYNCH MOB	AMSTERDAM	1990	\$29.00	TUFF	"ST. LOUIS, MO."	1991	\$29.00
CANDLEBOX	CALIFORNIA	1994	\$29.00	"LYNCH, GEORGE"	GUITAR CLINIC TEXAS	1995	\$29.00	TYPE O NEGATIVE	CANADA	1995	\$29.00
CINDERELLA	LOOKING BACK		\$15.00	MADAM X	"TORONTO, CANADA"	1987	\$29.00	UGLY KID JOE	RI0	1994	\$29.00
CINDERELLA	PHILADELPHIA	1989	\$29.00	(W/ SEBASTIAN BACH ON VOCALS)				"VAI, STEVE"	KOREA	1997	\$29.00
COAL CHAMBER	"ASTORIA, LONDON"	1997	\$29.00	"MALMSTEEN, YNGWIE" HOME REHEARSALS		1982	\$29.00	VAIN	SAN FRANCISCO	1988	\$29.00
COAL CHAMBER	ILLINOIS	1998	\$29.00	"MALMSTEEN, YNGWIE" JAPAN		1996	\$29.00	VAN HALEN	ARGENTINA	1983	\$29.00
COLLECTIVE SOUL	CANADA	1997	\$29.00	MARILYN MANSON	ARGENTINA	1997	\$29.00	VAN HALEN	BEST OF VOLUME 1		\$20.00
CULT	ARGENTINA	1991	\$29.00	MARILYN MANSON	CHILE	1996	\$29.00	VAN HALEN	BRAZIL(COMPLETE RARE)	1983	\$29.00
DANGER DANGER	TOKYO	1990	\$29.00	MARILYN MANSON	DEAD TO THE WORLD		\$17.00	VAN HALEN	LIVE WITHOUT A NET		\$20.00
DANGEROUS TOYS	AUSTIN	1992	\$29.00	MARILYN MANSON	NEW JERSEY	1997	\$29.00	VAN HALEN	MONTREAL	1984	\$29.00
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DANZIG	LUCIFUGE		\$20.00	MATCHBOX 20	SEATTLE	1998	\$29.00	VAN HALEN	RIGHT HERE RIGHT NOW		\$30.00
DANZIG	NEW YORK CITY	1993	\$29.00	METALLICA	CALIFORNIA (ACOUSTIC)	1997	\$29.00	VAN HALEN	TOKYO	1988	\$29.00
DAVID LEE ROTH	"MONTREAL, CANADA"	1986	\$29.00	METALLICA	"CHICAGO, IL."	1997	\$29.00	VAN HALEN	US FESTIVAL	1983	\$29.00
DAVID LEE ROTH	"TORONTO, CANADA"	1988	\$29.00	METALLICA	CLIFF EM'ALL		\$20.00	VIXEN	GERMANY	1989	\$29.00
DEF LEPPARD	ARGENTINA	1997	\$29.00	METALLICA	"PROVIDENCE, R.I."	1992	\$29.00	WARRANT	L.A.	1987	\$29.00
DEF LEPPARD	ENGLAND	1993	\$29.00	METALLICA	"SAO PAULO, BRAZIL"	1989	\$29.00	WARRANT	TOKYO	1991	\$29.00
DEF LEPPARD	GREATEST HITS		\$20.00	METALLICA	TWO OF ONE		\$12.00	WASP	ITALY	1997	\$29.00
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"DEMARTINI, WARREN"	JAPAN	1996	\$29.00	"MORSE, STEVE"	NEW YORK	1992	\$29.00	WHITESNAKE	ITALY	1994	\$29.00
DEMOLITION 23	"KAWASAKI, JAPAN"	1994	\$29.00	MOTLEY CRUE	CANADA	1984	\$29.00	WINGER	NY	1989	\$29.00
DIO	SACRED HEART		\$14.00	MOTLEY CRUE	DECADE OF DECADENCE		\$22.00	"WYLDIE, ZAKK"	NEW YORK	1993	\$29.00
DOKKEN	PHILADELPHIA	1987	\$29.00	MOTLEY CRUE	DR.FEELGOOD		\$15.00	"MOSCOW MUSIC FEST		1989	\$50.00
DOKKEN	ONE LIVE NIGHT		\$20.00	MOTLEY CRUE	JAPAN	1997	\$29.00	(SKID ROW,CINDERELLA,OZZY, CRUE, SCORPIONS, BON JOVI) 2TPS/4HRS"			
DOKKEN	TEXAS	1995	\$29.00	MOTLEY CRUE	PHILADELPHIA	1997	\$29.00	RIP MAGAZINE	"HOLLYWOOD, CA."	1990	\$29.00
DREAM THEATER	IMAGES AND WORDS		\$18.00	MOTLEY CRUE	"TOKYO, JAPAN"	1997	\$29.00	"B-DAY PARTY (SKID ROW, GNR, METALLICA)"			
DREAM THEATER	TOKYO	1995	\$29.00	MOTLEY CRUE	UNCENSORED		\$17.00				
DREAM THEATRE	ITALY	1997	\$29.00	MR. BIG	TOKYO	1991	\$29.00				
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EUROPE	"SANTIAGO, CHILE"	1990	\$29.00	NELSON	PENNSYLVANIA	1991	\$29.00				
EVERCLEAR	MILWAUKEE	1996	\$29.00	NINE INCH NAILS	CLOSER		\$25.00				
FAITH NO MORE	BRAZIL	1991	\$29.00	NINE INCH NAILS	X-FILES PROMOS	1990-95	\$29.00				
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FATES WARNING	ITALY	1997	\$29.00	NIRVANA	LIVE SOLD OUT		\$25.00				
FATES WARNING	TEXAS	1990	\$29.00	NIRVANA	TEEN SPIRIT		\$22.00				
FIREHOUSE	TOKYO	1991	\$29.00	NO DOUBT	HOLLAND	1997	\$29.00				
FIREHOUSE	"TOKYO, JAPAN"	1991	\$29.00	OZZY OSBOURNE	CALIFORNIA	1982	\$29.00				
FOO FIGHTERS	CANADA (ACOUSTIC)	1997	\$29.00	OZZY OSBOURNE	DON'T BLAME ME		\$21.00				
FOO FIGHTERS	NEW YORK	1996	\$29.00	OZZY OSBOURNE	LIVE AND LOUD		\$29.00				
"FORD, LITA"	ENGLAND	1989	\$29.00	OZZY OSBOURNE	NEW JERSEY	1997	\$29.00				
"FORD, LITA"	GERMANY	1988	\$29.00	OZZY OSBOURNE	NY(WITH RANDY!)	1981	\$29.00				
GAMMA RAY	JAPA	1995	\$29.00	OZZY OSBOURNE	OZZFEST LIVE		\$16.00				
GAMMA RAY	JAPAN	1990	\$29.00	OZZY OSBOURNE	PHILADELPHIA	1989	\$29.00				
GARBAGE	GERMANY	1996	\$29.00	OZZY OSBOURNE	"RIO, BRAZIL"	1985	\$29.00				
GREAT WHITE	"MY,MY,MY"		\$20.00	OZZY OSBOURNE	UTAH(JAKE E.LEE)	1983	\$29.00				
GREAT WHITE	TOKYO	1992	\$29.00	OZZY OSBOURNE	WICKED VIDEOS		\$15.00				
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# INDIE REVIEWS

## MORTICIAN, *ZOMBIE APOCALYPSE*

(Relapse Records, PO Box 251  
Millersville, PA 17551;  
ph: 717-397-9221)

Mortician know that their unusual brand of death-dealing metal isn't for everyone. Perhaps that's one of their more endearing qualities. They're well aware that their occasionally disturbing, often disgusting style is designed to turn off as many people as it turns on. That's fine with band leaders Will Rahmer and Roger Beaujard who seem to revel in the looks of abject disgust that their sound usually draws. Throughout Mortician's latest release, *Zombie Apocalypse*, this hell-bent pair delve the depths of men's souls, presenting some of the sickest sounds this side of Hades.

Rating: \*\*

## FOIL, *SPREAD IT AROUND*

(Thirteenth Hour Recordings/Mute,  
phone: 212-255-7670)

Over the last few months Foil has been wowing the European press with their heady blend of powerhouse guitar riffs, lyrical forays and biting dark humor. On their debut disc, *Spread It Around*, this Scottish unit display a well-honed sense for touching the souls of anyone who loves great hard rock. Neither overly predictable or particularly avant-garde, Foil manage to continually walk the fine line between familiarity and contempt. Unlike so many of their hard rocking brethren these days, it seems as if Foil actually give a damn about good songwriting and skilled musicianship—facts that help make their album a winner!

Rating: \*\*\*\*

## EARTH CRISIS, *THE OATH THAT KEEPS ME FREE*

(Victory Records, 1837 W. Fulton,  
Chicago, IL 60612;  
phone: 312-666-8661)

To put it simply, Earth Crisis is a band with a message. These politically-correct hardcore rockers stand firm in their beliefs that oppose drinking, drugs, smoking and even the consumption of animal products. But rather than shoving their counter-cultural beliefs down everyone's throat every chance they get, on their first live disc *The Oath That Keeps Me Free*, this heavy quintet present their opinions housed within some of the most powerful songs currently bouncing around the hard core scene. While they've been compared to the likes of Rage Against The Machine due to the social activism, on this disc Earth Crisis clearly reaffirm their own musical identity.

Rating: \*\*\*





# BLOOD DUSTER



**str8 outta northcote**

## MORTA SKULD, *SURFACE*

(Pavement Music, PO Box 50550, Phoenix, AZ 85576; phone: 602-394-0170)

Morta Skuld is one of the persistent but dying breed of American death metal rock units. They aren't necessarily one of the best...the aren't necessarily one of the worst...they just are. As shown throughout their latest disc, *Surface*, this Milwaukee-based trio (Dave Gregor, Jason Hellman and Kent Truckenbrod) possesses a high degree of competency— but little flair for greatness. Anyone who has ever spent even an iota of time checking out the oft-bizarre death metal scene has, in one form or another, already heard most of what this band presents— and often with more aplomb, drive and style. All this is not to say that Morta Skuld is not a talented band, but too often their lack of originality mires them in mediocrity.

Rating: \*\*

## BLOOD DUSTER, *STR8 OUTTA NORTHCOTE*

(Relapse Records, PO Box 251, Millersville, PA 17551; ph: 717-397-9221)

Blood Duster have developed quite a reputation in their native Australia. For the last seven years they've been constructing a blow-the-walls-down sound that owes equal parts to Napalm Death and Lynyrd Skynyrd. As one can imagine, the music made by Blood Duster is quite unlike *anything* you've heard before. Their latest American release, *Str8 Outta Northcote*, presents these Sons Of Warped Perversion in all their gun-totin', god-hatin', porn-worshippin' glory. With a touch of Southern Comfort-styled rock counteracting their grind-core gore, this definitely rates as one of the year's most unusual hard rock offerings.

Rating: \*\*\*

## TICKLE, *TICKLE*

(Fantastic Plastic Records, PO Box 212, Summit, NJ 07902; ph: 973-402-4028)

Tickle like to think of themselves as a veritable "all star" team of New York/New Jersey area heavy rockers. With the band featuring members of MOD, Non-fiction, 16 Volt and 25 Ta Life, they do indeed bring a wide variety of styles and backgrounds to this musical "party". As shown on Tickle's self-titled debut effort, sometimes this smorgasbord approach works...sometimes it doesn't. While they deserve at least a nod of attention for trying to meld together their metal, hardcore and alternative roots, this Frankenstein approach often leaves too many musical scars to create a continually satisfying musical experience.

Rating: \*\*

## GARY HOEY, *HOCUS POCUS LIVE*

(Surfdog, 520 Washington Blvd. Venice Beach, CA 90292; ph: 310-821-7873)

Guitar rock seems about as out-of-place in the late '90s as lava lamps and leisure suits. But just don't tell that to Gary Hoey. This guys' been makin' a pretty good living (as well as some pretty good music) over the last few years with his inspired six-string excursions through the rock stratosphere. His six previous studio discs have sold over 400,000 copies, and his tours have packed clubs from coast



to coast. Now Hoey has taken some of his best-known songs (including his faster-than-light version of Focus' '70s hit *Hocus Pocus*) and recorded them in front of an overly enthusiastic crowd. The results on *Hocus Pocus Live* prove that this Guitar God is alive and well.

Rating: \*\*\*\*

**RATING SYSTEM: \*\*\*\*\*=EXCELLENT \*\*\*\*=VERY GOOD \*\*\*=GOOD \*\*=FAIR \*=POOR**



# HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

**T**his month's **Hit or Miss** arrives just in time to save the day, *whatever* day that may be—and tell you where to best spend your hard-earned money. With so many new discs cluttering record store shelves (many by artists none of us have heard before, and most likely will never hear again), it's time for us to help you figure out which new releases are hits and...oh, you know the rest.

new—even if their own concoction suffers in comparisons to great rock of the past. Other groups have adopted an “if it ain't broke don't fix it” mentality that often forces them to wallow in presenting little more than predictable pop pap. Still others, like Fuel, manage to walk the fine line that separates rock traditionalism from cutting-edge philosophies. On their debut disc, **Sunburn**, this Pennsylvania-based unit present a sound that pays equal homage to the likes of the Beatles and Pantera, creating quite a unique musical amalgam in the process. Such songs as their first single *Shimmer*, give ample evidence that Fuel has the energy to last a long time in the often difficult rock and roll world.

**Grade: B-**

## PAGE & PLANT, *WALKING INTO CLARKSDALE*

It seems almost trite to call Jimmy Page and Robert Plant “legends”. To put it simply, without the pervasive influence of these two seminal rockers the hard rock form as we've come to know and love it over the years would not even exist! During their historic run with Led Zeppelin, guitarist Page and vocalist Plant helped give style and shape to a still developing form, yet at the root of their music was always an inherent love and understanding of the blues. How fitting then that on **Walking Into Clarksdale**—their first album of new studio material they've recorded together since the demise of the Mighty Zep—they return to their blues roots for inspiration. But while such songs as *Shining In The Light*, *Most High* and *Blue Train* rely on rock-solid blues passion for much of their musical motivation, the disc also features a broad swath of divergent rock and roll influences—ranging from Middle Eastern to techno—to supply the bulk of its artistic structure.

**Grade: B+**

## IZZY STRADLIN, *1170*

Much has happened in the life of guitarist Izzy Stradlin during the six years that have now passed since he split from Guns N' Roses at the height of that band's popularity. While neither the Gunners or Stradlin have exactly kept a high profile in the rock world, Stradlin has kept himself busy doing everything *but* playing music. He raced cars, he lived as a hermit in Spain, and he traveled the world. But eventually he knew his rock and roll motivation would return—and it has on his new disc, **1170**. Aided by long-time G N' R bud Duff McKagan (who plays bass throughout most of this disc), Stradlin has constructed a somewhat predictable album of strident rock and roll that rises above the mundane mostly through its lyrical content, which focuses in on the various adventures and misadventures he's encountered during his post-Guns run.

**Grade: C+**

## SOULFLY, *SOULFLY*

When guitarist/vocalist Max Cavalera had



**Fuel: Built to last.**

his less-than-amicable split from Brazilian heavy metal rockers Sepultura two years ago, many fans wondered when—and if—Mighty Max would again rear up on the rock and roll scene. Well, with the emergence of Max's first post-Sepultura disc, the self-titled release by his new band Soulfly, that answer has come through loud and clear. Though some long-time Cavalera fans may be a little disappointed by the album's occasionally disjointed approach, when these boys get down to rockin'—they rock! With elements of native Brazilian music and even a touch of jazz often softening Soulfly's hard-charging approach, the disc takes a few spins to get used to. But once you do, the listening experience is often exhilarating.

**Grade: B**

## FUEL, *SUNBURN*

Sometimes it seems as if today's generation of bands are determined to create something

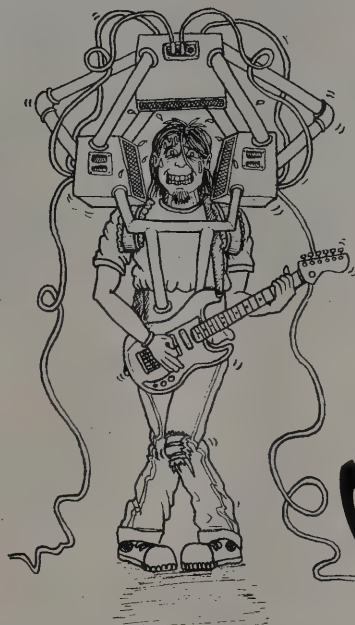
## CIV, *THIRTEEN DAY GETAWAY*

For a band with only one prior major label release to their credit, Civ have made quite a mark for themselves on the contemporary rock scene. Perhaps some of that notoriety stems from the fact that their lead singer, Anthony Civorelli, ranks as one of the New York underground's most infamous figures, dating back to his days with the late, lamented Gorilla Biscuits. Today, however, Civorelli and his rough and ready crew seem ready to take over the world with their latest dose of hardcore histrionics, **Thirteen Day Getaway**. From the strident chords of *Shout It* to the pummeling rhythms of *Secondhand Superstar*, this is that rarest of commodities in the late '90s rock world—an honest-to-goodness rock and roll album.

**Grade: B**



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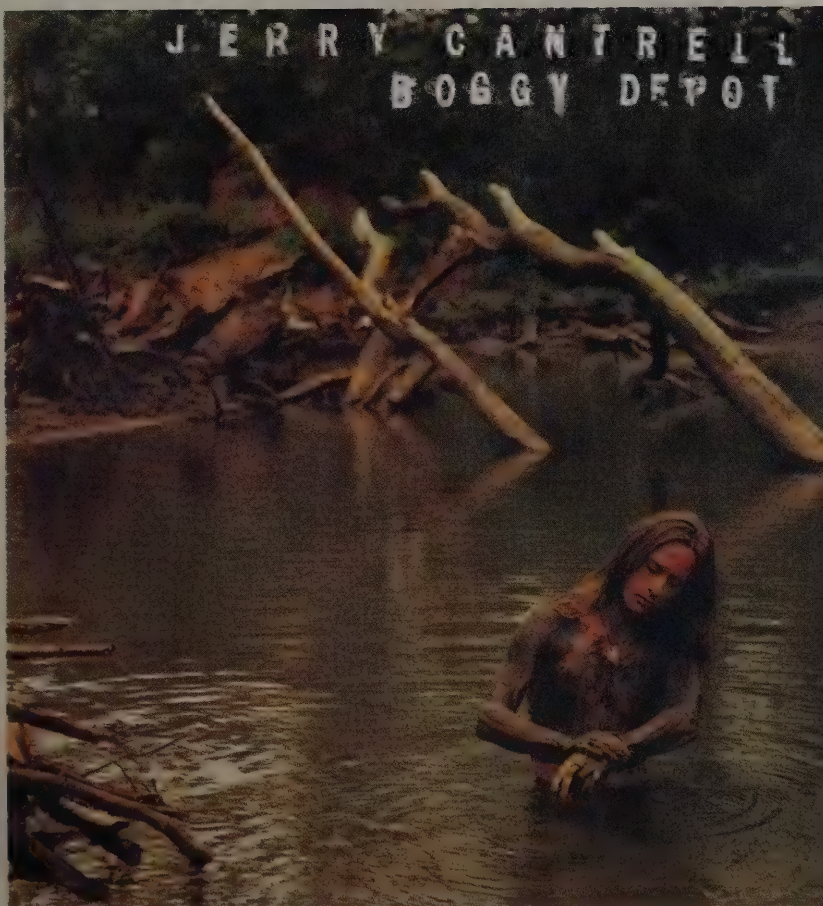
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COMPILED AND EDITED BY MARY ANNE CASSATA

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- 79) DON'T KILL YOURSELF TO LIVE
- 81) BLEED
- 88) HATE MANTRA

## THE STORY BEHIND THE SONG: Don't Kill Yourself To Live By Pro-Pain

**T**his month's *Story Behind The Song* features *Don't Kill Yourself To Live* by Pro-Pain. The group was formed by Gary Meskil, the former bassist of the legendary New York hard-core outfit, the Crumbsuckers. The Crumbsuckers are a unique brand of power metal that has been a vital part of the emerging genre. Now with Pro-Pain's rising popularity, the group which also consists of guitarist Tom Klimchuck, rhythm guitarist Rob Moschetti and drummer Dave Chavarri feel they finally have the recognition they deserve from the powers at be in the music industry as well as music fans from across

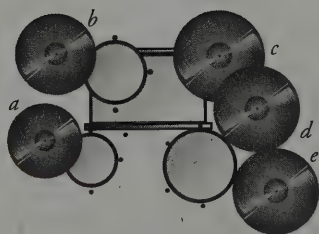
the country.

Currently supporting their self-titled fourth album which is also their first for Mayhem Records, Pro-Pain has toured the world performing with a number of major bands including Ice-T's Body Count.

*Don't Kill Yourself To Live* is the first "emphasized track" chosen purposely for radio play. "This song was written around the time when I knew I would soon be leaving New York for good," explains Gary Meskil. "I guess that's why there are references to the "Empire State" and "Baldwin" which is my hometown on Long Island. *Don't Kill Yourself To Live* has quickly

become one of my personal favorites for many reasons."

Like many Pro-Pain songs, there is a high percentage of personal experience that runs through the spine of this hard to shake tune. "I find that in my own life, I continually have to define and re-define myself in order to achieve personal success," adds Meskil. "However, success to me has no dollar signs attached to it. Success is happiness. The message to this song is simple and valuable and has become kind of my own personal *My Way* if you will. Life is far too short to settle for something less than what you want it to be."



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(Recorded By PRO-PAIN)

PRO-PAIN

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bout making something out of nothing,  
try to show some respect  
I made it to the top of the Empire State,  
and put it to the bald to win town for  
those who relate  
New kid on the block I'm not "so to speak",  
but I'll punch you in your mouth, your  
head, and your  
beak,  
You can tell your moms, and your pops,  
how I came from the bottom and made it  
to the top,  
so outta my way.

I'm comin' like a freight train right on  
through ya,  
and if you thumb a ride I'll take you home  
One million miles an hour of superficial  
power  
We got nothin' to lose but lots to give  
Don't kill yourself to live

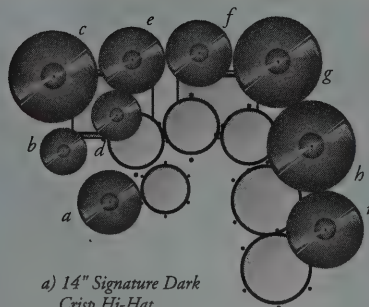
Lookin' out for you like the CIA  
I'll try to get you off for nothin' the  
American way  
Run you outta Dodge like a shot in the  
dark,  
just with the boys in the park  
with boys in the park  
Keepin' you in check, don't act so sur-  
prised  
when you wake up in the morning with  
me in your eyes



Makin' sure you don't end up like the rest  
gotta give it your best, through the worst,  
if not the last

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# BLEED

(Recorded by SOULFLY)

MAX CAVALERA

What goes around comes around  
You better realize  
You kill life, you kill life  
Why?? Why??  
I see your eyes, I see your lies  
I see you hide inside

What goes around comes around  
Now it's time  
How long can you lie??  
How long can you hide??  
How long can you live with your soul-  
bleed??  
How long can you live with your soul..

Bleed Bleed Bleed Bleed. Bleed Bleed

What goes around comes around  
No more lies  
You kill me, you kill me  
Why?? Why??  
I see a mother cry

I see a brother cry

Bring it on  
Bring it

I'll make you bleed and you're bleeding  
now

I got my pride and that's all I need  
I'll make you bleed with another blow  
without the radio  
Don't take advantage of this process



You  
might have to digest a blade made for  
you to fade  
I'm living on instinct  
Never when I'm rushin' bones crushin'  
When I put your sorry ass in a package  
You piece of s\*\*\* sealed and delivered  
from a savage  
And now you sweat because you're

goin'  
down  
You envious clown bleed

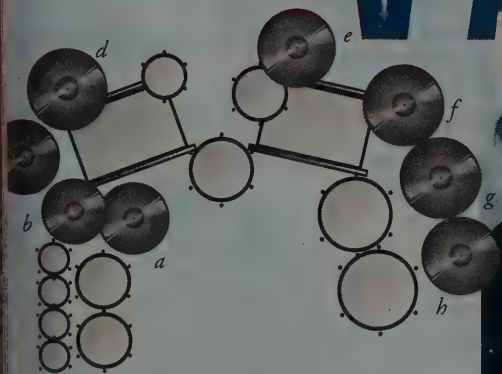
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— as you desire, so is  
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so is your deed. As  
your deed is, so is your  
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— Brihadaranyaka  
Upanishad IV.4.5  
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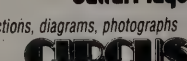
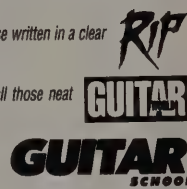
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You best get back if you go your hate  
mantra  
You lost the truth, you got your hate  
mantra  
You spit your lies as you spread your  
hate mantra  
You're gonna do it, you're gonna do  
it

He got your back and he got your  
hate mantra  
We got his back, we got his hate  
mantra  
We spread disease and it's our hate  
mantra  
You're gonna do it, you're gonna do  
it

What us it with you  
It's something deeper than what you  
see  
What is it with me  
It's something deeper than what you  
see  
What is it with me  
It's something deeper than what you  
see  
It's something deeper than you and  
me

You talk destruction when you bring  
your hate mantra  
Your message speaks when you  
spread your hate mantra  
You feed the lies when you chant  
your hate mantra  
You're gonna do it, you're gonna do  
it

We gotta stop the hate

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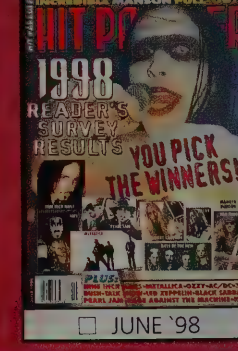
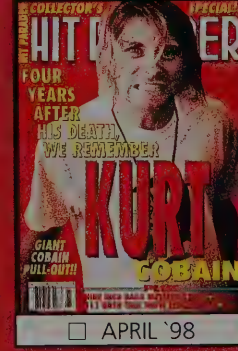
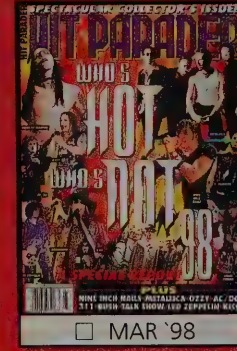
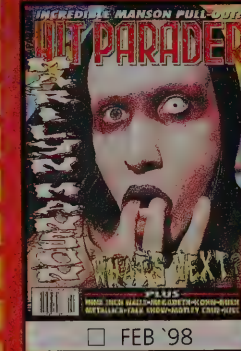
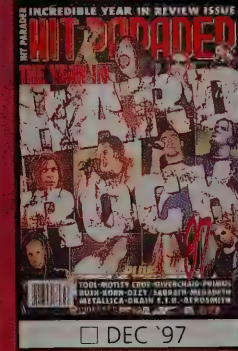
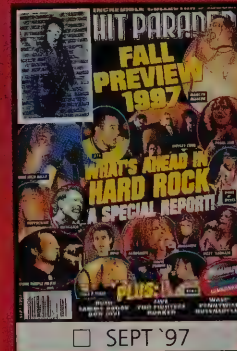
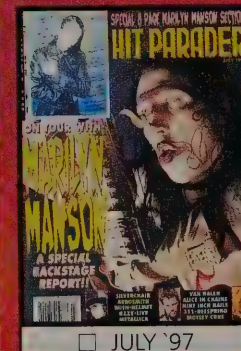
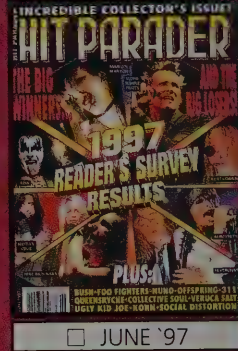
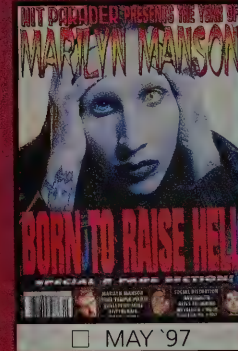
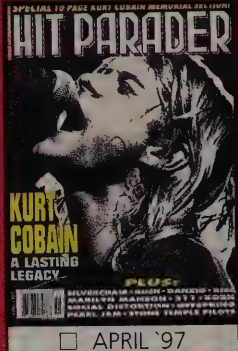
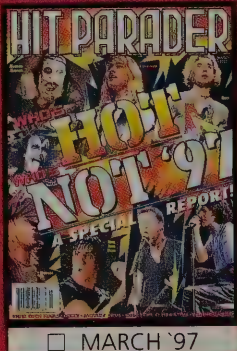
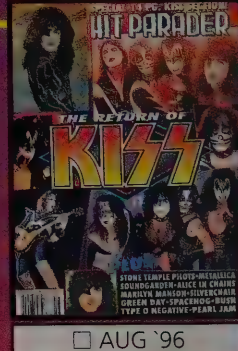
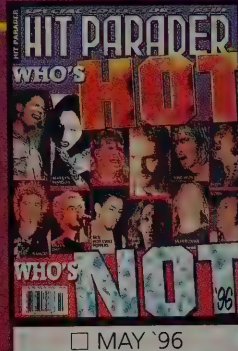
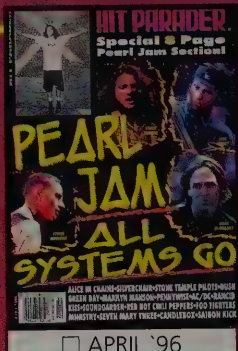
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# INSTRUMENTA

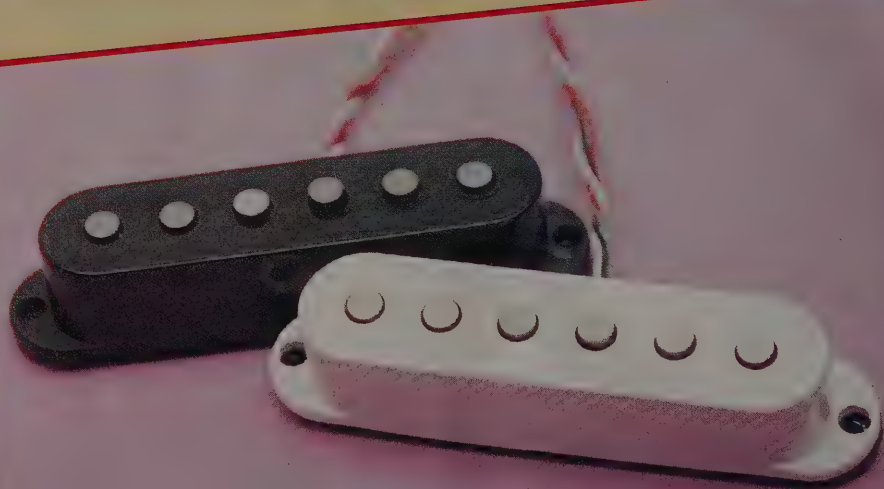
BY MICHAEL SHORE

**D**iMarzio, one of the first and still greatest names in the field of replacement pickups, has gone virtual. And Gothic. And, a la Austin Powers, "Shaggadelic," baby! Allow us to explain...

DiMarzio's latest pickup line is the *Virtual Vintage Series*— the name inspired by Virtual Reality, of course, because they're so close visually and sonically to the originals they're meant to replace, which are Fender Strat pickups. However, they're also updated with DiMarzio's best noise-canceling technology yet. There are three Virtual Vintage pickups to start with, and more are promised in the not too distant future. Leading the way for now are: the *DP401*, which looks and sounds exactly like a typical vintage singlecoil Strat pickup, except that it has slightly more powerful output, and virtually no background noise; the *Blues DP402*, which has even more power than the *DP401*— a hot-rod sound that, unlike most other such pickups, does not sacrifice treble response in the name of increased output; and the *Heavy Blues DP403*, the most powerful of the three, with fatter highs and punchier lows. All three list for \$89, and all three could be used in any of the Strat's three pickup positions, but DiMarzio suggests trying the 402 in the neck position, the 401 in the middle, and the 403 at the bridge for maximum versatility and musicality.

Also part of the Virtual Series is the new Virtual Acoustic pickup, which looks like a conventional humbucking soundhole pickup, but has the advantage of that same Virtual Vintage noise-canceling technology. DiMarzio also says it's exceptionally neutral, as well as their most sensitive and responsive pickup ever, in terms of its response to outboard and acoustic amp EQ's. It too lists for \$89.

DiMarzio has also introduced a batch of new, 2-inch wide adjustable guitar straps—the fuzzy, faux fur



DiMarzio has introduced new pickups and guitar straps.



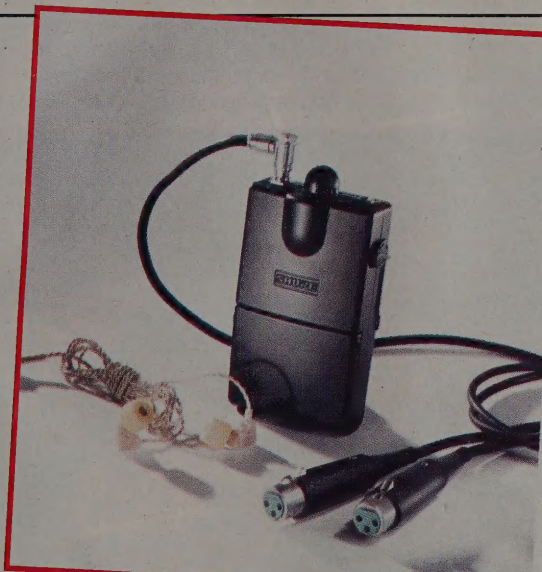
"Shaggadelic!" come in dark brown or tan leopard print, or solid lime green or black; Gothic Weaves have exclusive designs woven into their nylon fabric— unicorns, English lions, or Fleur de Lis, and come in DiMarzio's quick-release "Clip Lock" style too; and the Plaids and Tweeds line includes "Royal Stewart" with various colors on red, "Black Watch" with black on navy blue and dark green, and the brown and yellow Vintage Tweed. List prices range from \$24.95 to \$31.95.

For more info write DiMarzio, 138 Richmond Terrace, PO Box 100387, Staten Island, NY, 10310.



# LY SPEAKING

**S**hure's PSM 600 Personal Stereo Monitor System is not new—it was introduced about a year ago—but since then it's become something of an industry standard, so it's not a bad idea to remind you about the system, and recommend you check it out. It features in-ear headphones that replace the traditional floor-mounted wedge monitors (you know, you've seen acts using them in concert or on TV and maybe wondered "how come they have those tiny headphones on?"), which means singers get good monitor sound without having, to scream into their mics, or having to put their hands over their ears. Available in UF-IF wireless or hardwired versions, in various configurations, the system comes with personal body packs that have volume and balance controls, dual mode EQ and Shure's patented MixMode, which lets you send and receive a pair of mono mixes rather than just a single stereo mix, so that musicians can adjust their own mix levels in relation to the rest of the mix. The hardwired system is a relative bargain at \$840, while the wireless version lists for \$1590. For more info write: **Shure Bros. Inc.**, 22 Hartrey Ave., Evanston, IL, 60202.



The **Ibanez Soundgear** bass series has just gotten an innovative new upgrade: PHAT Bass Boost, an active circuit that gives a 15 dB boost to output, while retaining the bright, clear response the SR series basses are known for. This puts the SR300DX basses in a class by themselves as moderately priced basses with active circuitry, and furthers **Ibanez's** long-standing commitment to quality at a surprisingly low price. The PHAT Bass Boost circuitry is available on the SR300DX, the DXL left-handed 4-string, and the SR305DX 5-string. For more info write: **Ibanez**, 1726 Winchester Road, P.O. Box 886, Bensalem, PA, 19020.



# VIDEO VIEW

BY ANNE LEIGHTON

*Video View* has lots of positive praise for Type O Negative's recent home video, **After Dark**. We like the production on the clip, *My Girlfriend's Girlfriend*, and the offbeat way the band decided to take the whole project into their own hands.

We were intrigued by the man-on-the-street interviews done by Type O's production assistant, "Aren't Type O an awful band?" to which fans invariably responded, "They're great" (Yes, there were a few folks who

against cute, hot-dancing girls wearing the colors of life."

Like almost every other metal band, Type O Negative hasn't received much airplay on MTV, and Peter believes a lot has to do with politics. "A lot of labels don't have a lot of pull. It comes down to how well a record company can schmooze people, and that's one of the aspects of the music business that I find very disappointing."

Peter watches TV, but most of his favorite shows deal with history or news, "I watch ten minutes of news in the morning to find out if someone I know has been murdered. Contrary to popular belief, I don't watch the Conan-inspired TV shows. Ten years ago I was into that, but now I don't want to be living in the past. I'm a modern-age man, who chooses to spend more time in reality."

\*\*\*\*

Aerosmith, The Mighty Mighty Bosstones and some mellow folk— Shawn Colvin, the

outside the system, because Mr. Cameron is the producer-director of the most successful movie of all-time, **Titanic**. He can do *anything* he wants in Hollywood. In fact there's an unconfirmed rumor floating about that he'll be producing **Terminator 3** with at least three action superstars. Meantime all the networks are bidding a minimum of 30 million dollars to broadcast **Titanic** on the TV network. Will Fox, NBC, CBS or ABC get the show? Stay tuned to your tube for the resolution!

Another person who is breaking the pay-your-dues-the-Hollywood-way to become a producer mold is a poet, Mark Leyner— he's writing a medical drama for MTV. No drama experience, just a great agent.

On the other hand, anybody can make their own movie. All they need are a couple of bucks or a marketable enough name to convince a big company to back them. Fight-talk host Jerry Springer has hired Steve Stabler



Type O Negative: Video masters.

agreed with the roadie, and that was kept in the footage as well) Frontman Peter Steele admits to using self-deprecating ploys throughout his career. "It goes a long way. If you're the first one to call yourself an ass, a lot of folks will be mad because they'll stand up for you, 'No, he didn't do it.'"

Peter, who has always done his own love scenes in Type O's video clips, says it's all acting. Even so, "I've made certain sacrifices for the band. All I can say is one of the not-so nice things about making videos is some scenes must be done ten times, BUT other scenes are pleasures.... and you hope to do them at least eleven times."

He agrees that *My Girlfriend's Girlfriend*, with '60s-styled go-go dancers doing the Pony to Type O's music, is the best video his band has ever made. "It was so vibrant. Even if I hated Type O, I'd still watch this clip. I thought the song was so campy that we decided to go for a retro vibe. It looked good—the colors, the contrast. Here are the four of us in black, looking like dead trees

Fugees and Rosie O'Donnell created video clips for **Elmopalooza!** (\$19.95/55 minutes/Sony Wonder)..... In tradition with his drummer (Tommy Lee) and musical competition (Bret Michaels), Motley Crue frontman Vince Neil has an X-rated video with sex scenes in Hawaii c/o Internet Entertainment Group. Vince supports the release of the video, but isn't doing any interviews for it.

\*\*\*\*

Generally the way a person becomes a TV producer is that he or she writes five sample scripts of already existing shows, and then convinces agents to find them a job as a freelance writer for those shows. In time they might become a staff writer, and after a few years they're allowed to make pitches to create their own show. There is a lot of resentment towards people who go outside that system. Well, one person certainly seems to be getting away with it. James Cameron is creating a TV series based on Kim Stanley Robinson's Mars Trilogy— **Red Mars**, **Green Mars** and **Blue Mars**. He is welcome to go

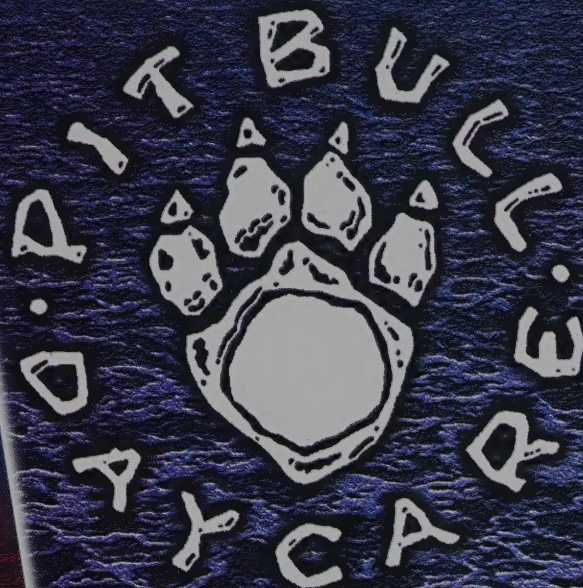
(producer of **Dumb and Dumber**) to create his first film. Look for a Jerry Springer movie sometime in 1999.

The other Jerry S— Seinfeld is looking to produce his own TV Talk show now that he has gracefully retired his massively successful sitcom.

*Video View* would like to believe that it's possible to break a few established Hollywood rules to create your own TV projects. Ten years ago there was a band called Metallica who broke a few rules in the music business, and they became a superstar attraction. We're interested in finding out what metalheads are doing as independent TV producers. With successful regionally-based TV shows such as **X-Files** and **Xena**, and the availability of great technology for the masses, we believe a revolution for independent television programming and channels is at hand. Just drop us an email at [ARLeighton@aol.com](mailto:ARLeighton@aol.com), and tell us about your show. We might interview you for a future column in **Hit Parader**.



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